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ABSTRACT

These papers grapple with the problems posed by the great advances in technology that have drastically changed the role of art in education. On the one hand, the visual arts welcome technological advances, since they provide opportunities for new kinds of expression. On the other hand, the growth of a technology characterized by impersonality and objectivity has placed greater pressure on the arts to provide humanizing values in education. The INSEA Congress participants--art educators from many countries--deal with many aspects of art teaching, from international considerations to the teaching of specific areas of art. (JF)

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INTERNATIONAL SOCIETY FOR
EDUCATION THROUGH ART

EDUCATION THROUGH ART: HUMANISM IN A TECHNOLOGICAL AGE

A SELECTION OF PAPERS
PRESENTED AT THE
19TH WORLD CONGRESS
OF THE INTERNATIONAL SOCIETY
FOR EDUCATION THROUGH ART
AUGUST 7-13, 1969
NEW YORK CITY.

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CONTENTS

Foreword
Edwin Ziegfeld, United States 1

Welcoming Address
William Bealmer, United States 5

Observations on Contemporary Art Education
Saburo Kurata, Japan, INSEA President 6

Education and Fashion
Jenny De Nijs, Australia 10

Shock Treatment for the Non-Verbal Humanities
Sam Black, Canada 14

The Administrator Looks at Art Education
Eleanor Hipwell, England 20

Craft Education - Has it Any Relevance Today?
Seonaid M. Robertson, England 25

Art Education in a Changing Society
J. Marchbank Salmon, England 33

The Education of Creative Man
d'Arcy Hayman, France 40

Art Education for Sensuous Awareness
Aimée Humbert, France 46

Developments and Problems in Art Education in India
Rangir Singh Bisht, India 49

Art Education Through Architecture
Anna Antoniazzo, Italy 55

The Challenge of Young Power to Education
Osamu Muro, Japan 60

Looking at Works of Art: Means and Possibilities
J. H. Bolling, Netherlands 66

Some Issues on Art Education in Africa: The Nigerian Experience
Solomon Irein Wangboje, Nigeria 74

The Impact of the 1960 UNESCO Sponsored INSEA General Assembly on Philippine Art Education
Pablo J. Victoria, Philippines 85

Art and Education: A Modern Approach
Irena Wojnar, Poland 92

Experiences with Art and Special Education
Louise Cimon Annett, Quebec 100

The Human Being as a Source of the Teaching of Art in Secondary Schools
George Grassie, Scotland 106

Life, Art, and Education
M. P. Alladin, Trinidad, West Indies 109

Art Student Unrest: Its Relationship to General Student Unrest
Ralph G. Beelke, United States 117

Art in a Dynamic Society
Alvin C. Eurich, United States 124

Psychological Aspects of Children's Drawings
Dale Harris, United States 134

Memento Mori: A Pièce d'Occasion
Richard Lorber, United States 150

The Crafts as Education
William Mahoney, United States 157

Creative Individualism and the Processes of Anti-Art
Tom Hudson, Wales 163

Typographical Sensibility
Max Klager, West Germany 171

Architecture as a Significant Medium in Art
Josip Roca, Yugoslavia 178

FOREWORD

EDWIN ZIEGFELD
UNITED STATES

This volume is a partial record of the proceedings of the Nineteenth International Congress of the International Society for Education through Art (INSEA) held in New York City, August 7-13, 1969. It is partial because not all the participants submitted papers and because it was necessary to limit the papers included to only those submitted in English.

To persons not familiar with the history of INSEA, some brief background may be in order. INSEA was an outgrowth of a Seminar on the Teaching of the Visual Arts in General Education convened by UNESCO in Bristol, England, in 1951. The Seminar was attended by representatives of twenty countries who were so stimulated by the interchange of ideas during the meetings that an international society was brought into being at the Seminar's end. The first congress was held in Paris in 1954, the second at The Hague in 1957, the third in Manila in 1960. At INSEA's 4th triennial congress, held in Montreal in 1963, the organization merged with the Federation for Education through Art (FEA), and the name of INSEA was retained for the combined organization. FEA has a long and illustrious history, having been influential up through the 1930's. It was, however, inactive during the years of World War II and for the decade following at which time INSEA was formed. The merging of the two organizations brought together societies of different background but similar objectives and has provided a unified world organization for the advancement of education through art. The numbering of the congresses is based on those held by both INSEA and FEA. Besides the 19th Congress in New York, one other of the merged societies has been held, namely, in Prague, in 1966.

The theme of the 19th Congress was Education through Art: Humanism in a Technological Age. The great advances taking place in technology have changed drastically the role of art in education. On the one hand, the visual arts welcome technological advances, for they provide opportunities for new kinds of expression. On the other hand, the growth of technology with its impersonality and objectivity, has placed greater pressure on the arts to provide humanizing values in education. The majority of the speakers in the congress spoke to the various aspects of this theme.

The theme is a vast one, and various facets of it were presented by speakers at the congress. As is to be expected, no unified view resulted, but the diversity of view reflects the complexity and magnitude of the theme. And diversity of view in any educational venture is an indication of health and vigor. It is regrettable that manuscripts from all speakers were not available, for some important contributions have, therefore, become lost.

The reader will also recognize that a large percentage of the manuscripts were presented with visual materials, and these could not be included in the report. Nevertheless, this volume does present the thoughtful contributions of art educators from many countries throughout the world and from all educational levels.

The presentation of the papers is the usual major ingredient of international meetings, and this was true of the INSEA 19th Congress. In planning the presentations, an effort was made to include speakers in the program who were drawn from areas outside art education, yet were concerned with disciplines which bore a clear relationship to the field of art teaching.

The participants were drawn from all levels of art education from preschool through college and university, and their presentations dealt with many aspects of art teaching, from international considerations to the teaching of specific areas of art. The use of visual materials, chiefly films and slides, characterized many of the sessions. A number of the meetings concluded with discussions between the speakers and members of the audience.

An important aspect of the 19th Congress which should be pointed out was the emphasis on film, although this is not apparent in this volume of the proceedings. The film, although long recognized as an art form, has not thus far played a major role in art education. An effort was made in this congress to place emphasis on the potential of the film as an educational medium. During most of the meeting time of the congress, films were shown. These were drawn from many different countries and included a variety of subjects. There were films which dealt directly with the teaching of art; others were on artists and their works; a large number were shown which were made by young students. In all, some forty hours of film showings were included in the program, and this provided a powerful kind of energizer for the congress. The film program was organized by Mrs. Pauline Gurtner.

Another major undertaking in the program was the setting up of trips and excursions for congress participants. These were held the morning of the first day of the congress, August 7, all day Sunday, August 10, and the afternoon following the congress on August 13. The trips included visiting museums and local places of interest in and about New York City. There were also longer trips scheduled, in particular on Sunday when one group travelled to East Hampton and its environs on Long Island and visited the studios of a number of well-known artists. Another group at the same time went to New Hope, Pennsylvania, with the same general objectives. On Saturday evening, August 9, a number of art educators in the New York area entertained congress participants for dinner. Although these dinners were planned chiefly for the foreign participants, they all included American art educators. Thus, they provided an excellent opportunity for face-to-face contacts under the most favorable of circumstances.

There was also a display of texts and curricular material in art and art education from many countries, brought together by Professor Mildred Fairchild of Teachers College, Columbia University. These materials were studied closely by a large number of attendants. Provisions were also made for participants to show slides of the art work of young children and adolescents from their countries to other attendants. Many availed themselves of this opportunity.

The organizing and conducting of an international congress is possible only through the cooperation of many individuals and groups. Most obviously, the participants in the congress are to be thanked for their contributions. In their papers they spoke out of the wealth of their experience and the intensity of their commitment to education through art. Special mention is to be made of President Saburo Kurata who at all times supported and contributed to the development of the program. The huge task of managing the congress was undertaken by the National Art Education Association of the United States of America. Personnel for this task were generously supplied by the NAEA, and the job was undertaken with energy and efficiency. For most of these persons, the time spent on the INSEA Congress was in addition to the responsibilities of full-time positions. Special recognition is accorded to Dr. Charles M. Dorn, executive-secretary of NAEA, and to Mr. John E. Hammond, conference coordinator, who brought not only their managerial and creative expertise to the organization of the congress but also unflagging energies and cordial cooperation.

The congress was made possible financially principally by a grant from the National Foundation for the Arts and Humanities. Mr. Roger Stevens, then the director, immediately recognized the importance of the congress and supported the application for the grant.

I should like also to thank my secretary, Miss Anna Lacovra, who in addition to her position as secretary of the Department of Art and Education of Teachers College, Columbia University, willingly undertook the handling of the enormous correspondence for the congress. She is due the special thanks of the Society.

In addition, I would like to thank the many other groups and individuals, especially the Local Arrangements Committee under the chairmanship of Mrs. Carmen Gallego who planned and managed critical and important parts of the congress week.

And lastly, special recognition is also given to the many attendants who came and took part in the sessions of the congress.

Edwin Ziegfeld is chariman, Department of Art and Education, Teachers College, Columbia University, New York, N. Y., U.S.A. He served as program chairman for the 19th INSEA Congress.

8

WELCOMING ADDRESS

WILLIAM BEALMER
UNITED STATES

Mr. Chairman, President Kurata, officers of the International Society for Education Through Art, and participants at this Congress: It is a real pleasure and my honor to welcome you to the 1969 World Congress of this organization. The many art educators in the United States consider it a privilege to have this outstanding group of international educators in this country, even for a short time.

This is an important week for art education in America, since this is the first meeting of the Congress in this country. Those of us who represent the National Art Education Association have looked forward to this meeting with great anticipation. As president of the host association, it is my hope that there will be common problems to consider, that many friendships will be renewed and new ones formed, and that we will discover ways to develop greater understanding of international concerns in the field of art education.

"Humanism in a Technological Age" as a focal point for this Congress is timely and well selected. Not only does it have worldwide implications, but the humanistic philosophy is, in a sense, a new concept of learning. Dr. Abraham Maslow states it effectively when he says that the humanistic goal of education is "The becoming fully human, or, in simple terms, helping the person become the best that he is able to become". Certainly this is a major goal of all of us who are concerned with the visual arts and the development of aesthetic insights.

In this technical age, there is a need to give attention to a new image of man, even a new image of education. This can be the underlying current of this conference.

I hope your visit in the United States is memorable and meaningful and that you will value and remember for many years this 1969 Congress of the International Society for Education Through Art.

William Bealmer is president of the National Art Education Association, and associate professor of art, Northern Illinois University, DeKalb, Illinois, U.S.A.

OBSERVATIONS ON CONTEMPORARY ART EDUCATION

SABURO KURATA
JAPAN

Ladies and Gentlemen:

I deem it a great honor to be given a chance to make the opening address at the 19th INSEA World Congress here in New York. First of all, representing all the members present, I wish to show our deep respect to those concerned with art education in the United States of America who took upon themselves the hard task of preparing this Congress and, after a vast amount of efforts, have succeeded in opening the Congress so admirably. At the same time I wish to express our gratitude to all those who have kindly backed our opening of this Congress -- UNESCO officials, lecturers invited here, council members of INSEA, art educators and their organizations from various countries, U.S. government authorities, and commercial firms concerned with art education. I also wish to express my heart-felt admiration to the earnest members of INSEA who are assembled here from various countries of the world -- some of them so far from here.

I believe that we shall be able to get many profitable hints and firm convictions about art education during the course of the excellent program which is to ensue, and expect that the experiences we get at this Congress will be a significant help in the development of art education in the future.

As I shall not be given a similar occasion again, I hope you will forgive me for taking some minutes now to tell you something of my views on art education. As is generally admitted, the international situation has become more and more strained during the past few years. We have seen the accelerated progress of various sciences on the one hand, but on the other we notice that the human beings who should be able to control that progress are still in an extremely unsteady, troubled condition. Many difficult problems arise, and great disturbances are seen everywhere. How is it possible to bridge those vast gaps between scientific progress and human nature, the economically and educationally developed regions and the less advanced regions, gaps that arise from racial prejudice, or from the different views taken by the older and younger generations respectively, and the gaps that are produced by many other factors? How can we art educators contribute to the work of filling in these gaps through art education? As members of INSEA, we have always cherished this question in our mind and have earnestly tried, with many trials and errors, to solve it, proposing various hypotheses, but without a satisfactory result as yet. This means, we admit to ourselves, that our efforts have not been enough. We have learned much from the late Sir Herbert Read, former Honorary President of INSEA, who died, to our great regret, in June last year. We should succeed, I think, to his idea that education can and should try to contribute to the peace of the world.

Today the space which surrounds us is being developed both in macro and micro directions, and information has come to be transmitted quite speedily in this space. Let us have a glance at the field of art education in view of these facts. Some sixty years ago, futurism and cubism showed us the possibility of expressing simultaneous aspects, as a possible approach in the future. And today, simultaneous aspects have become quite common to us in our everyday life. Those who live in big cities in particular have become what we name "nagarazoku" in Japan, meaning "those who are forced to pay attention to several matters at once" -- those many people, for example, who have breakfast while watching television and glancing at headlines of a paper at the same time. Even the children who should by nature rush out in pursuit of some object must know nowadays that many dangers may possibly be awaiting them. So the parents are required to build a special environment for them.

The point is this: today it is invariably our environment and not we ourselves that gets the upper hand. That is to say, our environment regulates and controls us, and we merely adapt ourselves to it. Today both adults and children are living in a four-dimensional environment, so to speak. Consequently, in the sphere of education with which we are concerned, our traditional method has almost gone bankrupt -- the systematic method of piling up the process of understanding in succession from one-dimensional space to two-dimensional space, and from two-dimensional to three-dimensional spaces. The children of today who live in a four-dimensional space should be taught by some new educational method that may enable them to see and understand the existence of other spaces which are lower in dimension -- three, two, one, or zero -- than the one in which they actually find themselves, by a method which may thus enable them to challenge even higher-dimensional spaces in the future.

Once we believed that a completed painting was an epitome of the whole universe and that consequently we could express the whole world in a picture. We were able to establish an educational system on that belief. But today, as everybody notices, the circumstances are quite complex, and they change fluidly and dynamically so that a picture can show no more than a section or a phase of the world. Beauty should be considered now not as something with a static form but as a vital way of living, as something that everyone can create and produce in his transient everyday life. It should be sought not in any established form but in our formative activities, in our effort to seek the truth of life.

Now let us remember the main problems we have considered at our World Congresses since 1960. In Manila in 1960 we discussed the problem of "East and West, and Their Art Education"; and in Berlin in 1962 our themes were "The Aim and the Method of Art Education", "Figurative and Non-figurative", and "Visual Art and its Implicative Arts". We considered "Art Education for International Understanding" in Montreal in 1963; and we discussed "The Function of Modern Art Education" in Paris in 1964. Our themes were "Technical Science and Art Education" in Tokyo in 1954 and "Art Education for the Future" in Praha in 1966. And this year in New York we are going to discuss "Humanism in a Technological Age". There may be evident a rather clear development of our thinking; and at the end of all that process, we have now become aware of the necessity of reconsidering human nature itself.

We cannot completely reject our scientific civilization which is continuously developing. We cannot neglect the various forms of art and education which our predecessors have established. We must adopt and accept from them as much as possible what will be helpful in leading the present condition into a better direction. But that is not enough. As I have already mentioned, people today tend to be governed by their environment and to forget that they could face it more positively. In my opinion, the university troubles that have occurred in many countries during the past year or two are a sign of the revolting energy of the younger generation resisting such oppressive powers of their environment. How should we behave if we want to face our environment more positively?

At the 18th Praha Congress I presumed to make a speech, though somewhat tongue-tied, on a traditional Japanese or Oriental idea, "michi" or "doh". The idea of "michi", which concerns the notion of self-culture as the kernel of idea within it, should be effectual, I think, even in the four-dimensional world of today. In Japan "michi" was once deemed high in the everyday life of the people, but it is completely forgotten, now, even there. I myself wish to learn and get, at this Congress, such ideas, speeches, and behaviors of the many experts present, so that I may be able to reaffirm and develop my idea of "michi". But, deplorable to say, it is quite difficult for me to gain immediate and effectual profits from meetings and symposiums because of my poor linguistic ability. There may be some others here who, like myself, are handicapped in this respect. Yet I believe that we educators in art are endowed with more of the ability of intuitional and sensitive comprehension than ordinary men and thus are enabled to grasp the true meaning of the scantiest utterances of others or the whole of the vast meaning that may extend behind the few words we have caught. This address of mine, for example, may not be constructed well, and, moreover, my articulation is quite bad, I am well aware, but I hope you will kindly try to surmise my true meaning by exerting that special ability of yours which I have just mentioned.

Last, I will express my hope that our INSEA will become better organized and developed as a research organization for more art educators, producing mutual trust and friendship among them, in the future. To realize that, I think that we should make a new INSEA constitution. As you all know, our present INSEA was established by the former INSEA and FEA combined at the 4th INSEA Congress of Montreal in 1963. Our constitution has remained unchanged since, and this fact has given rise to some difficulties. I should like to suggest that our constitution be revised during the present Congress so as to be more suited to the new age. And I hope you will agree that the actual work of revision should be entrusted to the council members who are in New York now. I hope that our INSEA will develop more under the new leadership of the President and council members and officers for the next term, whose names are to be announced during the present Congress, together with the cooperation of the secretariat and the individual members of INSEA.

May the present Congress end successfully, and may you all prosper. Thank you.

Saburo Kurata, president of the International Society for Education Through Art

EDUCATION AND FASHION

JENNY DE NIJS
AUSTRALIA

They are crucial questions: What is fashion? and What is fundamental in art teaching? Undoubtedly in older countries culture is deep-rooted -- a fact which has had a profound influence on the elements introduced in art training. Since the days of the Renaissance, students have diligently absorbed what their masters preached. Of course, there has been an occasional reactionary. Fashions, methods, and trends have been numerous, and fashions in painting have survived in art galleries, museums, and private collections.

Australia's art education may not have come of age, but it is growing into a system evolving out of the present development of our nation. It has been particularly influenced by methods used in Britain and especially by the past.

The first art education consisted of tomb painting taught by the professional; it now consists of art taught by trained specialists as a means of creative expression for the preschool child. Its aim is to prepare those who will choose art as a career and to provide others with means for a more creative approach to other professions. Child art is still pure art, and every child to the age of eight is an artist. Self-expression in many media is expounded from kindergarten and preparatory school onwards. The poorer strata of society, the backbone of the nation, and affluent society's children are given the opportunity of early experiences in art, which should help them approach their future career with more imagination. Viktor Lowenfeld's theory is extensively taught in teacher training colleges, where primary and secondary art teachers are trained.

Education in Australia is compulsory between the ages of six and fifteen, and most children attend from age five to fifteen. Some begin at preschool centers or kindergartens. Three out of four children are enrolled in free government primary and secondary schools, but there are many private schools as well as those conducted by religious denominations.

Art instruction conducted in good facilities is available to 80% or 90% of the children in the Commonwealth, especially in state schools, to the age of 14, when the subject becomes optional and students begin to specialize. Institutions, which adhered to drawing from the cast until after World War II, have changed to emphasize drawing from life, a study of form and structure, and a more creative expression based on technological processes and new materials.

Universities, colleges, institutes of technology, and colleges of advanced education are overcrowded with eager students. It is fashionable to gain degrees and diplomas in all fields, including the arts. The teacher-student relationship has undergone a complete change, especially from secondary to higher education in Australia. What you teach is not so important as how you communicate to the student; he is free to accept or reject, to trust or repel teachings.

Those who teach and lecture present the latest technological media and explain why fundamentals are used rather than just how to use them. They dabble with lights, create kinetic works, try op, pop, and three-dimensional experiments, emphasize draughtsmanship and drawing from life, study the formulae of graphics, analyze material forms, and study structure. They are equally involved with all other art forms -- music, creative movement, and literature.

There is no doubt that there is a boom in art today. Australian artists can command and receive sums in four and five figures. There is a tremendous art market. There are numerous collectors. The modern suburban housewife prefers prints to reproductions; and some who have played the share market have their own small, private gallery. Many an estate has been bequeathed to the National State Galleries, and Sydney and Melbourne's bountiful art galleries, still multiplying, show profit from the sale of Australian art.

Communications media bring distant cultures into every living room. Art appreciation has become a status symbol, a fashion, and people can share the excitement of it. The Council of Adult Education presents classes taught by leading artists -- sessions have heavy attendance by housewives and others with time on their hands. Doctors have formed medical association art groups; private classes flourish.

This amateur art may not be the best in quality, but it leads to awareness and the development of taste which is reflected in the standard of living. Victoria's new National Gallery and Art Centre, celebrating its first anniversary, is always packed with visitors. The National Gallery Society, numbering 5000 members and a waiting list, has a most comprehensive enlightening program. A full-time staff and parttime education officers, teachers, and trainees form an excellent education section to explain exhibitions to the children of Victoria's schools.

We observe what is fashionable over the ages, and we see it develop as a passing parade representing the images, the environment, and the habits of the people of each century. Fashion is always vital and exciting, whether it begins on 7th Avenue, the Champs-Elysées, or Flinders Lane in

Melbourne. Australian fashion today is taking a serious place in the International scene. As there is good art and bad art, there is good fashion and bad fashion. Edith Head, Universal Film's famous designer, visited Melbourne and simply remarked: "There is nothing new in fashion, and it seems incongruous in the Space Age, that fashion dips back into costumes to produce a "now" or an "in the future" look." The art of fashion has an immediate relation and relevance to a world being shaped by technological and human revolutions.

Fashion moves in a circle. Nudity in art is as old as Adam and Eve. See-through styles were first launched in 1460 b.c., when Egyptians wore transparent tunics over hipbelts made of beads. Female slaves of 1400 b.c. danced naked except for their jewellry. James Laver, the noted fashion historian, proves right, too. Laver's Law states that styles usually make a comeback when at least thirty years have elapsed. When this period has passed, a style is revived, first as a novelty, then as a romantic fashion, and after that as a serious style.

Some of us will always follow fashion closely; others will wear what they wish. Children wear school uniforms in primary and secondary schools. That next step is vital: they are permitted to wear what they wish as they reach young maturity. Even those who go to work often face the problem: should they adhere to the groomed executive look, or be"with it." With what? Conform again? The pattern of conformity can be dangerous. Most people who have attended a business conference have encountered the uniformity of men's mode of dress: Terylene cuffless suit in blue-grey, with pointed handkerchief -- and a crew cut. Come to a university, and find the opposite: baggy pants -- and long hair. What way does the fashion pendulum point? In Australia, men of all ages are now growing sideburns. Beards are more frequent. The male face is becoming decorated.

Large offices have encouraged modesty panels in front of mini-skirted secretaries' desks. Our mini-skirts are the shortest, after London, although hems have gone ankle length this current winter, in the form of pants. After all, Amazons wore trousers as early as 480 b.c. A freer mind calls for more freedom of movement in clothes, and easy, carefree fabrics. Functional garments are less restricted.

In fashion art and in photography, poses are more liberal. This is seen in display mannequins in department stores and show windows. Freedom and discipline can merge. Fashion is not only initiated by the designer, but it manifests a prevailing period style, influencing costumes as well as most of the products of human skill. Accelerated production, overproduction, and overpromotion often nip a fashion in the bud. Only the people will accept and foster fashions and styles, shaping their appearance into their surroundings. Fashion trends must evolve; they cannot be copied. We create to excel, but acceptance is up to the public. To my mind, art and fashion will reach new heights as the technological age we live in makes way for new-found leisure. Art is running side by side with technology, seeking a balance for humanity.

To quote the 19th century French sculptor, Auguste Rodin: "Art is the joy of the intelligence, which sees the universe clearly and re-creates by illumination of the consciousness. Art is the most sublime mission of man, since it is the exercise of thought, which seeks to understand the world and make others understand it."

Jenny De Nijs is art instructor, Royal Melbourne Institute of Technology, Melbourne, Australia.

SHOCK TREATMENT FOR THE NON-VERBAL HUMANITIES

SAM BLACK
CANADA

Almost all conferences follow a similar and definite pattern or graph. Tired travellers, smiling and bewildered, arrive in disorderly groups, exchange friendly greetings, and enjoy brief reunions. All are filled with eager anticipations and brave hopes that this one may be better and more productive than the last. Soon, very soon, they solidify -- at this stage I will avoid the word "atrophy" -- and engage in a series of talks, speeches, lectures, sermons, personal testimonies, etc., interspersed with some good material (difficult to find among the welter of pure, ill-disguised padding, with all the current cliches that no one wants and few will remember). The next stage in conference development is the formation of little whispering groups who gather to criticize the whole plan and carp and niggle at specific details. The core members of such groups and even the "fringers" (the intermittent, uncommitted ones) talk as if convinced that they could do a far better job of conference organization, but it is strange how few of them turn up to help when the next conference is planned. Many, indeed, don't even attend the very programs they are so critical about.

Perhaps it is true, as end-of-conference speakers are invariably ready to point out, that the greatest learning and idea exchange takes place within the small interaction groups. It may even be necessary to follow the pattern of anticipation, boredom, and disillusion -- a kind of incubation -- in order to stimulate reaction and discussion and to arrive at real, worthwhile exchange.

If success lies in small group exchange, why wait? Why not conduct such groups all the time? Why interrupt them with pretty speeches carefully read? Who gains? And does anyone chosen to come to an International Conference such as INSEA really need this type of status and doubtful prestige?

In the end, the conferees all disperse to their various and scattered homes, and proceed to tell everyone that the conference was all so very wonderful -- this seems to salve consciences and perhaps helps us feel we are justifying all the money our institutions, our professional friends, and our family have paid that we might attend the conference.

Those who have children must have experienced something similar to what I have described when you have embarked on a family holiday.

At great expense you deny your children their neighborhood friends, expose them to wild and beautiful scenery which they quickly profess to hate, and try to cope with teenagers who turn their backs on the alluring, wild beauties of nature to remain glued, in open mouthed wonder, for whole sun-drenched days, before TV sets showing third and fourth reruns of old, old movies. You feel you have wasted your effort and have failed somehow. But, on return home, just listen to them brag, telling of the wonderful country, the curious events, and the "breeze" the whole thing was.

A few days back from a conference, however, and we sink into our old routine. And all the high hopes, great promises, and eager expectations settle down into a pool of forgetfulness, and but for a few slight ripples, the waters close in, and quiet and inaction are restored. Need this happen? Need the pattern always be the same?

Words come pouring from us and at us; they seem to envelop us, and even dominate our entire lives. The written and spoken word, a convenient portable, and immediate form of communication, has formed the basis of our education systems and come, as a result, to be considered if not the only, at least the most important form of communication. Confirmation of this can be observed in the fact that those skilled in the use of words achieve rich rewards and occupy the seats of power, controlling the lives and destinies of mankind. Eloquence is rewarded before integrity, verbosity before veracity, or, in other words, talk before truth.

Words alone are not enough. To understand a person's words, one must know his/her language, or have a third party who knows that language translate it for you. While people express themselves in different languages and inevitably think in terms of the particular symbols of that language, I believe, as did Sir Herbert Read, that thinking does not take place because of language -- rather that thinking takes place in many other ways and levels that are non-verbal and are perhaps far more deeply and movingly communicative. Frances Comforth speaks of "the eloquence of often handled voiceless things". Many distinguished thinkers have emphasized the limitations and shortcomings of an education and life based exclusively on the verbalization of experience. During those first exciting moon landing hours, the astronauts and announcers were at a loss for words. Much was made of Neil Armstrong's remark that the moonscape was "pretty". How inadequate that seems!

Huxley has urged that for our survival as humans we must educate people in the "non-verbal humanities" -- thus my title "Shock Treatment for the Non-Verbal Humanities". INSEA is a society dedicated to developing and encouraging an education in and through the non-verbal humanities. Such education does not simply mean a way of liberalizing scientists or informing artists. When Blake said "As a man is, so he does," he was referring to "wholeness." When we talk of "man" in this sense, we do not mean merely an anthropological label of an earth species or a name confirming special or continuing virility -- we really mean a person whose education has awakened his awareness and revealed and released his vast, untapped creative potentialities.

Leonardo da Vinci, just such a man said: "And you who wish to represent by words the form of man and all the aspects of his membrification, relinquish that idea! For the more minutely you describe the more you will confine the mind of your reader, and the more you will keep him from the knowledge of the things described. And so it is necessary to do two things, to draw and to describe."

And Goethe gave support to this argument when he said, "We talk too much, we should talk less and draw more."

Today's world makes imperative, changed attitudes and a need to cultivate a willingness and ability to accommodate to the universal acceleration of change. Society and its institutions are composed of people who tend to think and live in the past, and we in art education are no exception. Many teachers teach as they were taught; most parents use their own childhood as models for child rearing; and youth is bored to destruction. Boredom is the enemy, and perhaps the cause of much of our troubles, both campus and school. If there is boredom, there is no art because there is no personal resource; and if there is no art, we have failed.

Obstacles and oppositions to change and renewal abound and provide excuses -- hide-bound thinking, stubborn complacency, and the passive resistance of apathy. The aging process itself, which affects us all inescapably (even those who never trust anyone over 30 years of age), mellows and leads to caution and to the formation of comfortable habits and fixed attitudes.

In art, able and skilled teachers are promoted, or promote themselves, out of teaching into administration (in which they lose their souls and their ability to teach), or into supervision of art (in which they lose their minds and their ability to teach). When people are ill-equipped to live with change, lack the ability to give expression beyond words, and have no capacity for fulfillment, they are vulnerable and will suffer serious culture shock. Such people, whose lives have been without depth exposure to the non-verbal humanities which, in fact, provide the humanizing element in life, become insensitive and brash, and wither as individuals.

Society, made up of so many visually and aesthetically illiterate people, treats its art, its artists, and art education in the only way we could expect. Art is considered as either refined fine art or "kooky" avant garde crap, and a rare something to be kept apart from the business of life and put safely out of the way in mausoleums called art galleries.

We know too well that many involved in education tend to consider art as an unnecessary frill and little more than a nuisance resulting in nasty paintmarks on doors and walls, pools of water by the sinks (that sometimes drip below to the library), and dusty clay footprints along the corridors and in the gym.

Administrators think of art as a useful internment area for the dullards, the "soft option" for those unable to cope with or find any interest in the monotonous mountains of useless memorization and irrelevancies that pass for so much academic work, that still forms the main criteria for entrance to institutions of higher learning and lower sensitivity.

All this, and much more, is not ameliorated by far too many of those who teach art, conducting their classes like hobbyshops and their programs in a "ragbag" manner, as one student recently very aptly called it. Such teachers attend art conventions and conferences as if on a scavenger hunt, then stagger homeward laden with useful hints for instant art entertainment and time-fillers to busy their poor, deprived and unsuspecting kids with the usual universal gimmicks -- the fill-in drawings, blowpaint pictures, bubble gum art, and countless other examples of fake activities to defraud, deprave, and degrade yet another generation of children and ensure that their great creative powers remain completely undisturbed and unused.

It is essential to emphasize that what is provided in art education must always be of the highest possible quality. No one would expect healthy, robust, athletes to grow out of undernourishment, and we cannot expect good art education to grow out of poor teaching, indifferent attitudes, and unsympathetic environments.

Dare I venture to say again that the key person in the whole process is the art teacher. It is he or she who creates the atmosphere, developes the tone, and decides the standard and the kind of values to be held high. A person with imagination, stimulates imagination, and the only way to promote creative behavior is by creative thinking. A person with aesthetic blindfolds cannot take the scales from anyone's eyes.

We are prone to make high sounding claims about the function and importance of art, but can we in education justify and prove our claims? We grumble and complain of neglect and apathy, but perhaps we the art educators are as much to blame for art education's ailing condition that we so often bemoan. We have bravely thumped the tables and attacked insensitiveness and the denigration of art. Oh, yes! We have done all that and displayed great courage and fortitude, but, alas, we have done it to one another over a dry sherry or a scotch on the rocks. We are eloquent and skillful at solving all the world's and education's problems as we chew on a cocktail olive at our conferences, conventions, congresses, and assemblies. But, what happens to all those revolutionary fighters and their burning zeal when they disperse to their own homeground? Nothing! We indulge, probably more than any other group of specialists, in a particularly ineffective form of professional incest,the result of which is, at its worst, nagging, complaining bores and at best, tolerated but ineffectual eccentrics. We make a grave error of judgment if we think because many of the new methods, teaching procedures, and approaches, in increasingly fashionable usage, were first thought of, preached, and practiced by some art educators, that we can sit smugly back and say, "We told you so. That's not new to us," etc. Take heed: the hard-nosed academics didn't listen to us then, and they have not time to listen to us now. If we don't show evidence of strength, vigor, and powers of renewal, we will be brushed aside, and will soon discover that education has passed us by and the world no longer needs us.

There is clearly a need for my suggested shock treatment in many areas. We should begin with ourselves, and then devise ways of developing shock treatment for the teaching and spread of learning activity in the non-verbal humanities in schools and society.

We need to develop some kind of shock treatment techniques to break down the barriers of insensibility. We need to remove blinders covering vision and disperse the films and mists of conventional seeing, and we need to revitalize the visual sensibilities, increase and educate feeling, and heighten responses to all sensory experience.

Gropius in describing a preliminary Bauhaus course uses words still very pertinent to our needs today: "To liberate the individual by breaking down conventional patterns of thought in order to make way for personal experiences and discoveries which will enable him to see his own potentialities and limitations."

I firmly believe it is vitally important to try to use the formidable potential gathered here at INSEA for ways and means of brainstorming many types of shock treatments so that we may generate and bring together myriad ideas and perhaps distribute them to art teachers throughout the world to use, develop, and expand. This might have the effect of a great "shot in the arm" to world art education.

A person cannot become artistic, imaginative, or creative by merely being told to be so. We have for too long spent too much time handing out cut flowers to students when we should be teaching them how to grow their own plants, and this is a much more subtle process.

In the non-verbal humanities and perhaps especially in the visual arts, we have the primary forces for novelty, diversity, creativity, and imagination. We must use these non-verbal forces, and by devising shock treatment for their expansion, break the crippling indifference that restricts unity and prevents the realization of the total human potential. Only then will we cease to mistake sensation for experience and stop busying our nerves with noise, speed, and din, instead of cultivating sensory awareness, and while acknowledging the great triumph of the conquest of outer space, begin to explore each our own inner space.

Need all conferences follow the pattern I described earlier? We will never "reanimate dead nerves and re-open the doors to perception" as Sir Herbert Read hoped. Reanimating dead sensibilities and reopening the doors of perception is what I mean by shock treatment for the non-verbal humanities.

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THE ADMINISTRATOR LOOKS AT ART EDUCATION

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I am talking to you about a dilemma in which I find myself because I don't know the answer. I want to talk to you about it because I believe many people are participating in such a dilemma but either cannot or dare not recognize it, and because I believe that they are convinced that if they voice their own time-honored, personal beliefs in the field of pure art long enough, either everyone will accept them or the evil that they sense in the threat to art will go away.

I wish I had the time and opportunity to put a challenge personally to the many participants in this Congress -- "Humanism in a Technological Age" to the contrary. But were I to put the question to you all individually: "How do you understand that title?" I wonder how many different answers I would get? And this is good. I am concerned lest I get among those replies, variations on one particular answer (and people would have to search their consciences and be very honest before they had the courage to give it) -- "I read it as meaning that Art/Design (call the subject by any latest, fashionable educational title you like) is a last refuge, the final bastion of sanity in this science-mad world," indicating of course that art is something which stands apart.

Oh, I know that there will be many other answers -- worthy, valid interpretations, and these I would also hope for and applaud, but let us have the courage to admit that there are many of our colleagues over the world who fundamentally, and perhaps egocentrically, think in this way. This is their right; their interpretation has much to offer, but as an "artist turned administrator" at this very difficult time in Man's evolution, I would ask you to ponder this problem with me.

Are we fundamentally afraid that if we do not make a stand, our subject will be relegated? Are we determined that because we have derived pleasure and satisfaction from the subject our selves, others must, can, and will do so in the same way and in the same measure? Are we convinced that art is a panacea for all ills -- social, mental, and physical? Are we blindly certain that our particular approach to the teaching of the subject is the only possible one? And this is the $64,000 question: Are we genuinely prepared to accept fundamental change, fundamental rethinking, and not merely a variation on the original theme, "The same, only more so", or as the French devastatingly put it, a situation where "Plus ça change, plus c'est la même chose." And please do remember that I am talking about art in education, not the work of the practicing, free-lance artist, although I suspect that many of my questions might be posed in respect of some of the latter's work.

Obviously, one does not advocate change for the sake of change; that would be, above all to art, anathema. But I seriously pose a (for the moment) final question: "How ought schools approach the visual arts in the context of rapidly developing technology?" Technology doesn't rapidly develop on its own; it developes through false starts, through Newman's leaps into the dark. No assumption can be made that technology is automatically accelerated and useful; it developes rather through the demands that are made on it by thinking people, and at present the thinking system is in a very sad position indeed to make demands on technology. If the thinking person is dissatisfied with progress, or if he questions it, he can refuse to conform entirely, refuse to make the required mark -- but that is slow. What about the designer? The artist-to-be, with whom you are involved? You are in a situation where you can enhance a quality, and out of that, a selection system in the individual which will say in appraising a project "Marvellous -- but it will take far too long for our day and age" or "Good so far, but I can't accept that."

I recall an anecdote (which I admit may have lost nothing in the telling) told to me about an art examiner in England who recently had the task of assessing, for final Art Diploma (that is, after five years of advanced study at University level) a student who staged a "happening" for his final assessment. The examiner opened a door to find something akin to a farmyard reconstruction in the room -- plus, of course, the student. Without a word, the student eventually arose, walked laconically over to a far corner of the room, fanned some fowls with a newspaper, and then returned to his corner and sat down. Have we the knowledge, ability, and courage to encourage such a "statement," for statement it is, although I wouldn't like to interpret it -- and was glad that I was not the examiner! This is fine if that young person has something valid and sincere to say, and if he can say it competently. And let him say it -- don't let us, through lack of understanding, force him to return to the romanticist's rendering of the blissful, never-existing reproduction of a Marie-Antoinette farmyard. Let us hope that perhaps those we teach might get somewhere nearer to making good design inevitable, whether they do it in a language which we understand and speak, or not. We must be ready to say to our students: "Try to see how the conscious activity of the individual's mind can improve the condition of others without producing on the one hand anarchy or something like facism, and on the other, liberal hand-downs."

Our education is still far too geared to forming the child into "man in little." A point of semantics here -- you note that I, without thinking, used the word "forming." I wonder how many languages still use the word "formation" when talking of the preparation of teachers for their work? The implications are too terrifying to contemplate. It is so easy to read up why wheat is grown in the prairies, why 1066 is an important date in British history, to demonstrate the purpose of a vanishing point in measured perspective -- even now, alas, how to produce "instant textures"! But is that anything of significance to offer to our children? Is graphics, for that matter, say? Or chats on the products of the National Design Centre?

Educators must identify and foster whatever abilities pupils and students have rather than guide them into activities which develop only a restricted range of abilities. There is every reason to believe that there are valuable abilities overlooked by traditional approaches. We must realize and remember that technology is an inescapable part of life, and that for young people this will be increasingly true. More and more, it will be met in home and factory, town and country, university and government. Man is able not merely to regurgitate predigested information or techniques but is able also to develop and progress. Surely the events of the past few weeks concerning the moon prove that, if ever proof were needed! He continues at all times to search for an improved or new solution. This distinguishing ability stems from his fundamental curiosity -- it has been said "Man is a curious animal, and a well-educated man is one whose curiosity has been aroused." It is a sad commentary that much of our art work in schools today not only ignores the child's natural curiosity, but in fact suffocates and often destroys it. One last point: for a worthwhile achievement, man must use his intellectual brain, his emotional brain, and his physical brain. Education must ensure coordination and breadth of development.

Have we in the past (and indeed are we still today?) been overconcerned with the end "artistic" product? Is, in fact, that end product indicative of much beyond technical competence and manipulative skill (with no assurance that even those skills and processes are still pertinent in our technological society)? The ultimate product has been for too long based on time-honored and acclaimed concepts, with standards of craftsmanship evaluated against traditional practice and often regarded as all-important. This picture causes a growing frustration and confusion in the young who recognize instinctively in the surrounding technological environment a very different picture with different values.

There has always been conflict between age and youth, the Establishment and nonconformity. That conflict appears to us today to be greater than it ever has been, to be more agonizing, but I wonder, is it? I wonder how many of you have stood on the quay at Plymouth and reflected on the plaque there which records the sailing of the Mayflower? There was agony indeed, to prompt such a desperate action, and desperate it was. And again "These are the times that try men's souls," Tom Paine wrote at the beginning of the American War of Independence. I agree that the conflict in education today is probably greater in impact since no one side, even smaller faction, can remain outside that conflict. They are all inextricably linked, in the adversity or the challenge -- which is it? The adults of tomorrow have probably, at last, learned to speak with skill the language which is forever barred to all but a few of their elders: the language of tomorrow. They appear to reject, and often do, perhaps rightly. I wonder. We are no longer able to mould them into passive acceptance of past traditions as ultimate goals -- should we continue to try? Are the young not right to demand a fundamental reappraisal of many things? Do we not need to rethink some of our aims, our philosophies? When youth call for internal academic reforms, it is usually (if political concerns are not involved) because they have solemnly considered the situation and see them as desirable in themselves. Are we too proud to acknowledge that such reappraisal might be beneficial? To me, the sad part of many of the present contentious situations is that social pressures force too many of our young people into resisting demands for reform because they can't afford not to worry about time lost through disruptions, or about the possibility that their careers will be damaged if the academic standing of their college or university is threatened.

And none of this must be taken to indicate that I advocate either violence or anarchy, or subscribe to the crazies or other way-out groups, but I do plead for an urgent rethinking, not so that we can avoid the situations of panic which may be forced upon us, (although this is a valid and sensible reason) but because it is so sane, so obvious, so essential, in true education through art. Walter Gropius, talking about his concept of the Bauhaus idea, said "Our guiding principle was that design is neither an intellectual nor a material affair, but simply an integral part of the stuff of life." Surely that applies to the wider term "education", of which art, design, call it what you will, can be the essential component.

And this, I think, is what I have seen as an artist-turned-administrator. I think the artist -- the more creative, the less inhibited, less conformist member of the community, is perhaps in a position to see some of the lamentable limitations of the traditionalist-academic. He will see the limited vision and perhaps regret it among his colleagues; he will resent their condescending patronization vis-a-vis their acceptance or rejection of his "subject" as a valid discipline as much as he will welcome their financial support when they purchase his work of art -- for whatever reason motivates them, be it appreciation or snobbery. But has he the courage, strength, and ability to reappraise his own work, his own approach to education? Is he, in fact, just as much a purveyor of Whitehead's "inert ideas" as they"? This is the question I would now put, standing apart as an administrator, as someone who has attempted to keep herself informed, as fully as possible, concerning movements and philosophy in art education today.

I submit that far too much teaching in our subject follows the old recipe for art education being rehashed in modern guise for consumption today, that we are persuading ourselves that we are developing the pupil's creative potential by encouraging him to do practical work, when in fact, we are merely using his work as a projection of our own visual thoughts, that the real business of creative thinking is very insufficiently encouraged. Do we, in fact, do any better than our "inert idea" bound colleagues? Further, is our sin the worse in that we persuade ourselves that we have the answer to these vast educational problems, reasoning that since our subject is "practical", it must of necessity be creative -- and thus regrettably widening the gulf between our colleagues and ourselves, between our students and ourselves, since their perceptiveness is often such that in some respects they can see in inadequate art work what we are blind to see.

These are blunt words. I hope that everyone can, in honesty, and full understanding, refute them. They are intended as a provocative challenge, for if art (and I use the word in its widest possible sense) is to continue to play its part in education, there must be some fundamental rethinking, and even the world of design and of tomorrow will need some persuasion if it is to continue to tolerate what it is beginning to regard as a strange bed-fellow.

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CRAFT EDUCATION
HAS IT ANY RELEVANCE TODAY?

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To give you first my credentials for speaking on such a controversial subject: I am speaking from the experience of teaching crafts not only in Great Britain and the East and West Coast of the United States, but in Brazil, Holland, Denmark, Germany, and some other European countries.

When I use the word "craft", what do I mean? The old barriers between art and craft are now broken down. They have been burst wide open both by the thinkers in education and by the workers in the field -- the makers of things.

Nowadays paintings rise off the wall in three-dimensional structures, and a potter or a weaver often approaches his work less as a utilitarian object than a piece of sculpture. This has led to an exhilarating liberation, an explosion of exhuberance, and to an exciting range of objects which we might call art or craft. Of course, there was no such distinction among so-called primitive peoples. Were the cave painters artists or craftsmen? How do we decide? Their magic paintings were certainly designed to serve a purpose and presumable the artist-craftsman may have been honored in as much as his work evoked the desired result, the successful hunt, the aura of majesty round a chief. The art critic Coomeraswamy pointed out that an icon painter was successful in so far as his icon could be used as a vehicle of meditation, and he was revered to the degree that it served that purpose, not as fine art. Still today, the demand for a thing well constructed, a cup from which it is pleasant to drink, or a woven rug which is light and warm, preserves a sanity and soundness in the work of many craftsmen. A wooden spoon or a Japanese tea bowl which is good to handle, feeds the spirit as well as the body, because, however humble, it is superbly made for its purpose.

Today art educators encourage children to move freely between the fields that used to be known as "art" and "craft". We are all agreed that there are no hard and fast divisions, but many people go on to say that art and craft are the same thing. This I deny. Here we have two words, traditionally with rather different meanings, which I would maintain embody different conceptions. To say they mean the same thing is to denude our vocabulary and muffle our thinking. The saluatary explosion in the world of professional artists which has produced striking new combinations and even objects designed primarily to shock has now passed to schools.

The activity which goes on in art rooms cannot hold aloof from the manifestations of contemporary art, but it need not strive to mirror the evanescent phases, to be on the up-to-the-minute bandwagon. Artists are fulfilling a function (certainly not their only one) in showing new combinations of materials and new uses of tools, in shaking up our preconceived ideas and puncturing our lethargy. But this is hardly the function of school children. Op art and pop art, and now non-art, have followed one another in diverting haste, and passed undigested into the field we call education -- but always a few years out of date!

In many schools the pupils know very well that in the art room, "anything goes". Everything is accepted with vague indiscriminate encouragement from a baffled well-intentioned teacher, whose criterion of judgment appears to be novelty measured by the power to shock. The amount of debased pop art which is being churned out in our classrooms must make us pause and reconsider what we are doing. All over Europe and America artists manque in the classroom are "liberating" children into the very limited field of art which was the craze in their own college days, or which they, as middle-aged teachers trying to keep up with the younger generation, have embraced as a sign of their being "with it".

This may serve as therapy for the teacher or the children -- and there is an occasional place for therapy -- but it can hardly be called art or craft education with any serious meaning to the words. It has been a byword or progressive education, adopted now even by the more conventional educational theorist, that teachers need to stimulate children. This may have been true 20 years ago when many children lived rather restricted lives in dull homes without many outings or visits and when they sat all day in disciplined rows of desks in enclosed classrooms. It may still be true of a minority. In that age of a repressive general education, when children were asked to absorb inert ideas, the art teachers saw themselves -- and often were -- the pioneers, the great liberators. Therefore, they emphasized the fact that their job was to stimulate the children and to offer them "free self-expression". Nowadays, on the contrary, most children in our great urban centers are over-stimulated. They live, not within the quiet world of home and street, but they are exposed from early babyhood to constant noise, to street and air traffic, to jazz and pop music, to luminous colors and flickering electric advertisements everywhere, and to hours every day of the visual and mental stimulation of the dramatic events all over the world: explosions, volcanic eruptions, accidents, revolts, and wars. Their nerves are titilated and their emotions aroused every evening by events which formerly would only have happened to one person once in his lifetime. So, I am convinced that most of our children today are over-stimulated to the point where the normal response to an interesting idea or a new set of materials is vitiated. In fact, many are already blasé at eight. The teachers, still conceiving it as their duty to stimulate the children, thrash themselves into more eccentric postures, provide more experiences designed to shock, until, as one art teacher said to me, they feel they have to be clowns or disc jockeys to hold the attention of the children. In addition, they think that they must provide new experiences and new materials all the time, and so work in one medium and one mode is never pursued very far.

Here I think we must make a distinction between young children and adolescents. We owe it to young children to provide them with experience of the basic materials of which the world consists: of the hard materials -- stones, rocks, bricks, wood; of the pliable materials -- clay, earth, dough; of the malleable materials -- wire and tin; and of the textile materials in their great variety. Young children confined in the sterile world of apartments furnished for convenience and the status of their parents, meet the new functional materials: plastics, polyesters, and man-made fibers, but lack basic experiences with natural materials. So the school must provide them in the form of gardens, sand-pits, water play, and the opportunity to muck about and discover the various stuffs of which our world is made, to combine, to construct, to embellish, and to destroy, as fancy moves them.

Gradually these infants will discover the potentialities of such materials for imaging their thoughts and expressing their feelings, and if they are offered a reasonable variety, they will find that they can create happily with them. But if even young children are constantly distracted by the provision of new materials, plasticine, glitter wax, plastic powers, many varieties of paints, they will not discover what they can do with any one. I have come to think that we can provide too many different materials even in elementary schools. Even more, in early adolescence when the foundations of life are rocking and there appears to be a natural urge to explore more deeply, we have to reconsider what are the real needs of the young people we teach. My own students often defend a lesson which they have prepared on the gounds "It's something new," and we then have to question together whether novelty is a criterion of quality in education.

When a distinguished art and craft teacher, driving me through an American city, asked me what I considered was the first essential in an art-and-craft program for adolescents, I said the subject was too large to polish off while the lights changed from red to green at a traffic stop. She announced confidently that she was quite clear about her philosophy with this age group, it was "to offer them as many experiences as possible." I was glad to have this so badly announced because it emphasizes its own short-coming; in such a program there can be no depth. If children are constantly being offered new experiences in new materials, they can never deepen and carry on the experiences they have had, or discover continuity in the work. Ron Silverman, a moving spirit in the Los Angeles Program for Disadvantaged Youth, remarked how the "disadvantages" from which these youngsters suffered were principally a lack of stability, a constant change of the man-in-the-house, a lack of regularity in the daily routine of an overworked and possibly unstable mother, often a constant change of dwelling place and therefore of companions, and the general overstimulation of much urban life. He spoke of how they had become convinced of the need to give these children not stimulation, not constant new experiences, but a firm time-table, a regular routine, and an image of the order which was so lacking in their normal daily lives. Again, at the Magnet Senior High School in Seattle, situated in a disadvantaged neighborhood and catering to children with the highest school drop-out in the city, it has been found that the normally accepted changes of occupation during the school day, or the normal changes of media in art and craft education militated against the involvement of the pupils. They are therefore allowed to take up one craft (this has been especially true of pottery) and to pursue that, not only through as much of the day as they wished but almost continuously throughout the week. As a result of this, one finds these adolescents so involved in their craft, that they have, with the help of inspired teachers, undertaken the lengthy and demanding task of building a large and quite complex kiln and have faithfully stood the vigils of firing it and the postponement of satisfaction, which formerly they would not tolerate. They have, with the prospect of a long stretch of time, devoted themselves to the different facets of making pottery, and have acquired such skill that their work can stand alongside professional potters, and tangible form of public acceptance. In addition, they have found it necessary to learn to read easily, to write notes, to do simple chemical calculations -- they see the point! Instead of being antisocial drop-outs, many are to be found working late into the evening and begging for the school to remain open during the holidays. Instead of showing an inability to concentrate on one subject for any length of time, and instead of demanding stimulation from constantly changing provisions of materials, they have become so involved with the many aspects of clay or of another craft, that they have developed a capacity for persistence and standards of judgment in their work far beyond those of their years in the more academic schools.

I have had the same experience in a very rough, tough South London school with a large proportion of immigrant children: Jamaicans, Pakistani, and others. One of our students, herself a jeweller, taught a jewellry class to 14-year-old girls who were notorious for their lack of attention and of interest in the normal time-table. She began by appealing to the impulse for self-decoration in adolescent girls, and went on to put in front of them standards of craftsmanship which had never been demanded from them before. She started some on wire stringing and joining nuts, corn, and other dried natural materials, while others she showed how to cut and bend a simple metallic unit of their own choice. They went on to the making of these units into bracelets and necklaces, combining ceramic pieces, or enameled pieces and units of silver wire in decorative coils. Many times during her school practice this student came back to the seminar discussion almost in despair. She told us how these adolescents were tempted to abandon their work half-done, or how they demanded to move to different materials which they saw - another girl using. I had visited this class, and I urged her to encourage the girls to press on, to persist, conjuring up a vision of themselves wearing their own jewellry. Showing illustrations of well known personalities wearing contemporary jewellry, and with humor, patience, and teasing banter, she jollied them along until every girl had one piece of real jewellry to display with pride to her family and boy friend. I am convinced that in the process these girls developed a sense of the value of pursuing an idea fully and gained a satisfaction from making an enhancement for their own personality through searching for a suitable decoration. They were amazed at what they had made, and they compared it to the professional jewellry sold in the shops (which was their criterion of its value). But, of course, its human value was much greater.

While the serious study of art and craft can have such value for pupils who may be impatient of more formal schoolwork, we must consider the value of such work for those to whom traditional schooling has more to offer. Some headteachers may even encourage their more studious pupils to come to the art room for light relief, to "play around with materials".

If we encourage a constant change from one material to another and from one theme to another in adolescent art and craft, we invite only contempt for the subject from the more serious of our pupils whose minds are being stretched by the proper demands of the traditional disciplines. These pupils are probably our future administrators, professors of education, and even members of our governing bodies, be it Congress or Parliament. With the contempt induced by a superficial treatment of materials and ideas and the belief that art and craft are just "having a go" at the latest art style without the understanding of serious study, the serious student could hardly trust the large claims we make for our subject and our demands for more time, space, and resources. Perhaps, more seriously, we insult adolescents and deny them the opportunity to discover that to the mature person, art and craft can be essentially a spiritual activity.

I must now return to my contention that, while there are no boundaries between art and craft, there is nevertheless a distinction. They are not the same thing. I prefer to consider the essence of each of the two activities and to leave the peripheries at which they tend to merge and overlap. Since I must speak in verbal language, and we cannot at this moment share the practical experience, that language is bound to sound more bald and definitive than I would choose. Nevertheless, an attempt to describe the essence of these two experiences must be made. Art, I see, as the wrestling with the making of an image, an original, personal expression of an idea or a feeling, in a formed statement which communicates. The artist often has to search for suitable materials in which to embody his persisting image. He often tries it first in one medium then another. His image is the haunting, the essential thing. Now, to the activity of craftsmanship, this may be peripheral but not central. If I must distinguish one quality of craftsmanship it is the craftsman's relationship to his material. In crafts design, ideas often arise from the material itself, and are certainly greatly modified in the working of it. Henry Moore says that he often keeps a piece of stone sitting about his studio for years until it tells him "what is to be made from it". Craft is not so much a personal statement as a dialogue. A craftsman often becomes intoxicated with his material, and like a lover, seeks to display its qualities rather than his own.

Therefore, a painter whose chief concern is the quality of the medium he uses rather than what he is saying with it, I might call a craftsman, and a potter or a sculptor who is trying first to make things which are distinctively his to convey an idea or form an image, I call an artist. Sometimes we may work as one, sometimes as the other. But the richness of their difference should not be lost.

I think of myself as a mediator between adolescents and the discipline of traditional crafts. When students have difficulty in their work, I try to show them not one way of doing things but many possibilities from which they can choose the one which feels right for them. They can combine old and new techniques or try new ways of working from the springboard of the past. A teacher who is also a scholar, such as Peter Collingwood, who can show 19 ways of finishing the knotted edge of a rug, has much more to give older students than someone who has only dabbled in many crafts.

I think of myself as a mediator between adolescents and their own traditions. Whenever possible, I take them to see outstanding examples of architecture and to visit museums and contemporary galleries. The jewellry student of whom I spoke could not take her rowdy, undisciplined class across London as she would have wished, but she told them of her visits and brought back from the British Museum illustrations of primitive, Celtic, Mycenaean, and medieval jewellry. The opportunity to touch and wear such objects, which some museums offer, provides an even more vivid experience. I have seen adolescents stunned into the silence of humility when they examined with a pocket lens the intricate weaving of a people who lived centuries ago, without electricity or a printed language. It put the life of their own times in perspective for them.

I hope to show these young people that the serious practice of a craft today involves something of the originality of the artist, the patience of the old handworker, the diligence of the scholar, and the concern of the conservationist for our physical environment.

Adolescents should be offered a choice of materials with which to work, but the enthusiasm of the teacher is more important than complex equipment. We must expand education so that a youngster who knows he wants an opportunity which his own school cannot offer can go to a workshop or another institution, even to the home of a willing professional artist.

I have been asked whether in offering the traditional crafts to adolescents I am not denying them the opportunities of their own day and age. My answer is that their own day and age is all around them; they cannot escape it, and our work touches it and acknowledges it at many points. But if I did not, as an art and craft teacher, also give them the opportunity to see the work of the past, I would be denying them what they may not get from any other source: a knowledge of their own world-wide, age-old heritage. We feel rooted in and draw sustenance from the superb works of the past, acknowledging as unsurpassed the gold work of the Columbians, the ceramics of ancient China; but we also look outward to the artistic vitality of those societies which are still craft-based today, to the knotting of Mexico and the sophisticated knitwear of Ireland. But, in knowing the richness of more sophisticated contemporary work, youngsters can also feel part of the burgeoning, world-wide movement bridging language barriers and political differences and can experience identification through working with a common material, with widely differing human beings.

One thing which we who have lived longer can give the young is a sense of time, of continuity. If we do not do this, they will, for all their vaunted freedom, be prisoners within their own period. They have not had the experience and cannot have the awareness of their existence as part of a continuing human stream, of being borne up on a tradition of organic growth, changing and developing with each generation, with the force and energy of the headwaters behind it.

The most notable of our craftsmen today are conscious of just this significance of the past. Inspired by traditional techniques, they are working in both old and new materials, drawing on the sciences of archeology, anthropology, chemistry, and engineering in a changing world. However, just because contemporary weaving, jewellry, and ceramics have broken out of too rigid patterns into a vital originality, there is a temptation for craftsmen today to follow the artist's practice and to work chiefly for exhibitions. I, like others, appreciate the opportunity of seeing superb original work, but there is a place for the practice of craft in a simpler, humbler way for anyone. So I would like to stop considering crafts as objects for display and think of using them and living with them. I no longer work for exhibitions but rather for my own home and those of my friends, designing things to wear, to eat from, and to sit around.

As art and craft teachers we have a philosophy of education to contribute, not only in public pronouncements from platforms, but in discussions in the staff room and with parents. We have changed a conception of schools as places of learning, where children are stuffed with inert ideas, to a concept of schools as hives of activity. We like to see classrooms full of movement, chatter, and action, the walls covered with work, charts, and cuttings, and the cupboards full of craft work. Too often we try to speed up the intellectual process ("Teach Your Baby to Read at 18 Months") by constant stimulation, and often we try to adjust life to a mechanical rather than a human rhythm. Are we not neglecting the emotional and spiritual growth and damping down the secret fires of that beautiful realm of the mind from which the individual draws his personal potential?

I would plead that schools should also be places where a child can grow slowly, where he can savor, dream, and contemplate, and take time to digest his experience -- a place where, despite the ugly debris of our civilization, we can come to care for and appreciate this earth in all its variety.

I dare to believe that we may be on the brink of a reemergence of intuitive values. But we have almost lost the knowledge of how these values can be kept alive, how belief in them can be strengthened and tested until they play their proper part in decisions which affect us all. Education in the arts is one of these ways, and the practice of a craft is one of the most potent means by which learned and simple alike can have the exhilerating experience of creating a part of the environment and can find a very satisfying kind of involvement in our physical and metaphysical world.

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ART EDUCATION IN A CHANGING SOCIETY

J. MARCHBANK SALMON
ENGLAND

In addressing any international audience such as this, especially on the complex subject of visual education, one is immediately conscious of one's own lack of first-hand detailed knowledge of its different forms in other parts of the world, of the attitudes of those who engage in it, of the attitudes of other educationalists towards it, of the capacities of the teachers and the way they themselves gain their education, and the facilities generally with which they work. Nor does one know intimately enough the local or national traditions which so often provide the starting point and influence the direction which creative work will take.

In time, there should be a greater understanding of one another's problems, through improved communications in film and television, the greater availability of books, Congresses such as this where delegates from many countries meet and discuss common problems, and most particularly the ever-increasing speed and ease of travel between distant and perviously isolated countries. But I suspect that however much this understanding increases (and I hope it will), it is bound to remain rather general and can never have the depth of comprehension that only a lifetime's association with all the relevant factors can bring. This is not to say, however, that we should not try, and indeed there are many areas where we can learn from one another and thus can enrich the quality of our own approach to art education.

With these thoughts in mind, I have decided to limit my remarks to aspects of art education in my own country, the United Kingdom. It may be helpful if I first of all paint a broad picture of its development to date and then give some personal impressions of the directions that these developments might well take in the near future in reflecting the rapidly changing attitudes of our society.

It is a matter of historical fact that civilization over the centuries has gradually moved from the east, westwards, pausing here for a few thousand years and there for a few hundred years while gathering momentum for its journey onwards. In the visual arts, the focus has moved from the East to Egypt, to Asia Minor, to Greece, to Italy, to the Northern European countries, and, in the 18th and 19th centuries, to France. It is only now in the 20th century that we in Britain can make a claim to be making any real contribution in the field of art, if one interprets this as meaning painting and sculpture. Of course there have been exceptions to this broad generalization: the fine portraits of the 18th century aristocracy; the paintings of Constable and Turner which anticipated the work of the Impressionists by over half a century; individual visionaries such as William Blake, and movements of historical interest like the preRaphaelite brotherhood. But by comparison with other European countries and those of the East, our interest and practice in painting and sculpture are relatively recent.

What we can claim, however, is a long and deep tradition of craftsmanship which over the centuries has given us a wealth of fine architecture, both ecclesiastical and secular; furniture which in design and construction can rank with the best in the world of any period; innumerable examples of china, pottery, silver, and glass, and a highly developed skill in the production of first quality cloth. This long tradition of craftsmanship stretching back over many hundred years probably reached its peak of perfection in the late 18th century -- a period of considerable cultural achievement in England, and it is not surprising to find in the following 19th century that this craft skill was closely allied to inventiveness in the production of all manner of machines and in exciting new projects in bridge building, steam locomotives, and ocean going ships which were years ahead of their time. This deep-rooted love of fine craftsmanship still exists in England today -- one could almost say it is one of our national characteristics, and it is my belief that it has played a very significant part in the development of our art education in the last 100 years, though it must be said, not always to its advantage. I will be returning to this particular point at a later stage.

As many of you will know, education in England is largely state supported, coming under the broad control of the Government's Department of Education and Science. This control, however, is comparatively limited, and the immediate responsibility for its general conduct, its local administration, and its academic policy is in the hands of the local educational authorities of which there are some 200 in the country. Our educational pattern is divided into three main sections: first, primary education which is for boys and girls between the ages of 5 and about 11, secondary education from about 11 to 15 or 16, or in some cases until 18, and further or higher education until the age of 21 or 22 on an average. Provision for art education can be said to be universal, and there are few if any schools which do not include art as a normal part of the curriculum, at least until the age of about 12 or 13, when, in some instances, it becomes an optional subject.

The official attitude is encouraging, too, and it is perhaps worth quoting from two recent reports concerned with improvements in the structure of education in England. The first says: "The Arts are the language of the imagination and emotions, an integral part of civilization. Without the constructive and creative purpose they give to man, a cultural civilization cannot exist." The second, from a report on primary education, states: "Art is both a form of communication and a means of expression of feelings which ought to permeate the whole curriculum and the whole life of the school. A society which neglects or despises it is dangerously sick. It affects, or should affect, all aspects of our life from the design of the commonplace articles of everyday life to the highest form of individual expression."

You may well think that when the provision for art education is almost automatically included in the curriculum and when the official attitude acknowledges it as an integral part of education as a whole, we who are concerned with its teaching are indeed fortunate. By comparison with many other countries I suppose this is so, but we are, nevertheless, far from satisfied about the direction some aspects of art education is taking and very conscious of the lack of quality that too often exists. Broadly speaking, these doubts increase in direct ratio to the ages of the children being taught.

In the primary school, art plays an important role, and, in the younger aged classes it is often almost a daily activity in one of its many forms. Much of the work is pictorial, reflecting often in a direct and dramatic way the young child's growing awareness of the world around him. Usually very subjective in character, the works show an unsophisticated and uninhibited vision and a spontaneity that is most appealing. The handling of tools and materials holds no terror for these young children, and the wise teacher introduces as wide a variety as possible. Although pictorial work may constitute the biggest single aspect of children's art activity, many other aspects are undertaken, allowing them as much freedom as possible to express their ideas both in two and three dimensions. What is important to note is that at this stage all the children's educational activities are totally integrated and are usually handled by one teacher, who, although not a specialist in any one subject, has, nevertheless, a breadth of knowledge and a depth of understanding so very necessary for the sympathetic development of the young child. All in all, art education in the primary schools in Britain is good. It allows for personal preferences and individual interpretations, and the temptation facing the teacher to impose her more sophisticated ideas is usually resisted.

When the transition to the secondary school takes place at about 11 years of age there are many changes, not the least of which is the fact that subjects tend to be taught by specialist teachers in their own specialist classrooms, and while this is inevitable to some extent, the result is that what had been a totally integrated educational process now becomes a fragmented one, however much some teachers try to prevent this. In the early levels of the secondary school, the creative aspects of art education are still dominant, but there is a gradual diminution of the wonderful self-confidence shown by the children in the primary schools and a greater concern for how they are going to express their ideas rather than for the ideas themselves. At this point, all too often the acquisition of technical skill takes command, and it is only the experienced and enlightened teacher who can get his pupils over this particular hurdle and return them to the expression of purely creative ideas.

Another factor which mitigates against the continuous creative development of children in the secondary school is the examination system which exists in England, and which in my view at least, is due for a major overhaul. These examinations, taken in the fifth year of secondary education, when the children are 15 or 16 years old, constitute either a final assessment for those who are completing their schooling at that age, or as promotion examinations for those who have ambitions to carry on with school until the age of 18 and possibly go further into highed education in one field or another. Preparation for these "Ordinary" Level General Certificate of Education Examinations, as they are called, usually begins in earnest in the third year or when the children are approximately 13 years old. The selection of subjects to be pursued is made on the basis of interest and aptitude. Some subjects such as English, Mathematics, History, or Geography, and usually a foreign language are almost automatic, but beyond that there is a wide variety of choice open to the pupils. As the standards of the examinations are reasonably high, the children's syllabus will concentrate more or less on the selected subjects to be taken, which means that for many pupils art education is no longer on the time-table. For those who have made art one of their selected examination subjects, there is all too frequently a significant change in attitude towards their work, and instead of being creative and exploratory in character, it becomes a series of exercises designed to meet the particular requirements of the examination itself. It has always been a matter of very great regret to me that although the aims of art education in the primary school are to a large extent realised, and continued in the early part of the secondary school, the objective of creativity and understanding is largely replaced by the acquisition of mere technical skill towards the end of the secondary school period. It has equally seemed illogical to me that an educational system designed to lead to greater understanding should be assessed on the basis of skill alone, but I am glad to say that some rethinking is at present being done about this and other such examinations, and it is hoped that in the not too distant future a more satisfactory method of assessment will be devised.

It is in the field of further education, however, in which I myself serve, that the most revolutionary changes in attitudes and practice have taken place since the war, and particularly in the last ten years, and indeed we are still in the midst of great controversy. The old system centrally controlled by the Department of Education and Science has been largely swept away, and colleges of art throughout the country have gained an autonomy that they never before enjoyed and to a great extent are free to determine their own curriculum. Time alone will tell whether this move has been successful, but there is no doubt at all that a much healthier situation exists. The centralized system in practice meant that in all colleges of art (of which there are some 150 in the country), only slight variations of the centrally designed syllabuses of courses were permissible, and even as recently as five years ago young students of the fine arts gained their final diploma by revealing their capacity to paint one study from the living nude, one figure composition incorporating not less than three figures, and one further painting which could be either a landscape or a still life. The annual production of fairly meaningless figure compositions throughout our country must have been prodigous, and although it may be an exaggeration, you would have to travel far and wide today before you could find one in any school of art.

Quite apart from the obvious limitations such a restrictive system imposed on its future artists and teachers, the criterion of judgment applied by the assessors was that of competence rather than artistic judgment or creativity. And by competence once again I mean craft, and this brings me back to the point I touched on earlier -- namely, that the deep-rooted British respect for fine craftsmanship has at least in the past often blinded our artistic judgment, and an unconscious overemphasis on this particular quality has had a marked influence on our art educational system in spite of the fact that we have sincerely expressed our aims to be in rather different directions.

It is perhaps significant that in the past our training of designers for various branches of industry and commerce and the training of pure craftsmen as such have been much more successful than our training of fine artists, but I am confident that there is a new generation of British painters and sculptors already emerging who have broken new ground and who have a real contribution to make.

This fairly rapid revolution and our widespread acceptance of new idioms and attitudes were almost inevitable, and it is only surprizing it has taken so long to come. In many ways there changes are a direct reflection of a changing society in post war Britain, for in some respects the Victorian era lasted in our country until 1939. We were still the mother country of a great empire; we had a thriving world trade in manufactured goods, but for all that, as a small island just off the mainland of Europe, we were curiously isolated and possibly rather inward looking. The war and the immediate post war years certainly changed all that, and somehow amidst all the rebuilding and the modernisation of industry and the development of modern technology that was gathering momentum, new attitudes were also born. The old academism now seemed to be strangely irrelevant in an era of nuclear power, supersonic flight, instant global communications, and the prospect of space travel, then just around the corner, now a complete reality. There had been murmurings for many years against what was considered to be an outwarn system of professional art education, and once the opportunity arose to make these changes, there was little hesitation on the part of the schools and colleges of art. The upheaval was very considerable. Previous ideas and practices which had been accepted for years were at last questioned, challenged, and in many ways rejected. During the last ten years or so there has been more discussion of art and art education at all levels than during the previous fifty years, and although there is a certain degree of confusion together with wildly opposing views on practically every aspect of it, there is no doubt that the whole ambience is much healthier and that there is a vitality that has previously not existed, in my lifetime at least.

It is interesting to note the evolutionary process happening in such a brief period of years. The technological age and the changing standards demanded by society have been prime factors in influencing the great changes that have taken place in art and art education. These changes themselves have now begun to influence society in many different ways, and there is no question that the public as a whole today is much more ready, indeed in some cases eager, to accept new visual ideas, whether they be in the form of painting or sculpture, artifacts for some useful purpose, or the environment in which we live and work.

What of the future? I have no gift of second sight, and my estimate of the likely development of the future must inevitably be based on subjective judgments -- though I hope at the same time, informed judgments, based on many years work as an artist, designer, and teacher. Of one thing I am quite certain: there will be no return to the old order of things, although I am equally certain that there will be many modifications of present views, some of which are only violent reactions to past history and which seem to have very little validity in their own right. Instant art and art with inbuilt obsolescence may be new phenomena to most of us, and they may well have a place now and in years to come, but I cannot believe that they will ever represent more than a fraction of the whole. To some extent I suppose the pop culture which has swept the world in recent years had this intention, but most galleries have now put examples of this work in their permanent collections. In the field of music we are now being told that various works written in the "fifties" and expected to remain in the charts for a month, have now become "classic."

I believe that creative ideas in art and design will be the important direction of our efforts in the future, and our previous preoccupation with the methods rather than the concepts must not again be allowed to impose a stranglehold on our artistic endeavors. The means of expressing an idea will always be found if the idea is worth expressing. These ideas, however, are likely to take very different forms in the future, and I am sure that artists, architects, designers, and craftsmen, and sociologists and psychologists will increasingly have to join forces in finding solutions to the many major environmental problems that are crowding in on urban society today. The scientists may provide us with the means, but it will be the humanists who will point the way.

I see these as some of the roles that the artists and designers of tomorrow will have to play, and I hope that in Britain we have at least laid the foundation to make this possible in our restructuring of professional art training in the last few years. Its success, however, will depend not only on those of us engaged in higher education, but also, and in no small measure, on the quality of creative education which the young student will have gained at his secondary school and this, as I have indicated earlier, is hampered in its development by a limited concept of art education for which the present examination system makes provision. Ideally I would wish to see a complete breakdown of the present watertight compartments of art and of craft and to see their fusion with other activities such as music, movement, dance, drama, and film into a total creative area in which all pupils could participate throughout their school life -- and why stop there? This is perhaps just a pipedream, but I have a feeling that if it could be made a reality, we would have taken a very big step ahead.

You may have thought that I have been at times overcritical of different aspects of art education in my own country, which, in spite of what I have said, does enjoy a high reputation in this important area of education. If I have, it is only because those of us most directly involved in its development have a parent-like anxiety that constant progress should be maintained and that its quality should be enriched.

Whether we are succeeding or not we must leave others to judge, and I hope that many of you here today will indeed have that opportunity when you visit us in the city of Coventry, England, for the 1970 INSEA Congress. You will receive a warm welcome.

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THE EDUCATION OF CREATIVE MAN

D'ARCY HAYMAN
FRANCE

The subject I have chosen for this lecture is: "The Education of Creative Man." Before I can invite you to join me in the semantic tangle of discussing the subject, it would seem that we should begin as much together as possible, which requires that we understand what I mean by "education," "creative," and "man." Let us reverse the order for the play's sake, and begin with "man."

Who is man? Is he the man (woman and child) in this room, in this city, this country? Or does he belong to other parts of this earth and outer bits of its atmosphere? And what is the twentieth century life of this man? Is it made of computers, which select his education, career, and mate? Or is it made of a father and mother who direct his life? Is it a time when underground movies are going overground, or overground movies going underground? Is he fighting crusades or unnamed wars? Is the medium the message? Or is the message still Christ, Buddha, Moses, and Mohammed? Is he planting rice or roses this spring, or a flag on the moon? Will he ferment the grapes and salt the pork, or will he freeze orange juice, blood, and hearts for use later on? Will he travel by donkey or oxcart today to the next village, or fly around the world? Will he take his luncheon to the five-hour Noh Play or Katakali, or eat a TV dinner in front of the tube? Shall he teach his grandfather or his infant to read and write? Do the servants, relatives, and neighbors overhear his most intimate conversations, or does his Orwellian environment better observe his every act through the mass produced and easily available electronic devices and infra-red cameras?

Is he chewing the beetlenut or sipping cocktails, or letting his druggist take care of his "trip"? Does his woman wear a veil, or go "topless"? Has he been working on his masterpiece for ten years, or does his "happening" take only ten minutes from beginning to end? Does he work an 8-hour day, 12 or 14-hour day, or does he not work at all? Does he work with his body, hands, mind, soul? Why plays the sitar best for him - Ravi Shankar, Yehudi Menuhin, or John Lennon? Is his greatest worry over-population or under-population? Leisure time or no time? To be popular? Rich? Powerful? Or to be? Who are his idols: Shakespeare, Einstein, Brecht, Marx, Fellini, Bach, Stockhausen, Freud, the Medicine Man, the Whirling Dervish, Armstrong, Goya, Picasso, Warhol, Brigitte Bardot, or Mother? Does he want to be alone or "together"? Is he ever the same, or is the only constant for him, change?

The answer to all of these questions about man, of course, is "yes." Yes, this, all of this, and much more, is twentieth century man. We may be able to see only parts of him at a time, but he exists, in these and many other states at once. But not for long, because Man, as part of the universe, is ever changing.

Einstein gave words and numbers to the cosmic principle: "The only constant is change." Our own time is marked not only by constant change, but by what may some day be seen as a period of more rapid and profound change than man has ever before experienced. Let us consider here a few of the fundamental changes now taking place which directly affect man.

We live in an age of melting frontiers, of dimming boundary lines: this is true within sociopolitical contexts, and it also applies to nations, religions, and surely to those human disciplines which for an artificial time in our recent history have been isolated one from the other.

Man has actually made a circular journey through time; he came from integrated tribal units in which the arts and sciences were fundamental and inherent qualities of his everyday life; he went through a time of ever increasing specialization and compartmentalization, in which city-states and then nations, religious sects, and even the various human disciplines were at war with one another; and now he begins to search for ways of finding a new form of integration: internationalism, universalism, ecumenism, and interdisciplinary, intercultural action.

It is quite obvious that the technology of our time, sometimes produced as the result of certain specialization, leads us with almost a will of its own towards generalization. Man intuitively accepts the role of specialist only as a transitional measure which will allow him to make the technology that will liberate him from the necessity of doing the repetitive, monotonous tasks which until now have kept him enslaved. The electronic and mass produced "brain" of the computer, will (let us hope) allow man to return to his original role of a creative, comprehensive thinker.

And what of man and his world of the arts? The arts do not exist in a vacuum: they reflect and embody even the most subtle change experienced by man. New forms of transportation and communication give to man the power to penetrate cultural and intellectual barriers which in other times remained impenetrable by all but a precious few.

We live in exciting times, and we see amazing things: the young generation of artists is especially blessed by the riches laid at its feet. Springing from Liverpool, the Beatles were first nourished by American Rock-and-Roll and folk music, the source of which was African and Elizabethan rhythms and songs interpreted by Negro slaves and Ozark mountain dwellers; then they were touched by the electronic music and sound of their time as well as by such ancient classical musical forms as the Indian Raga. The resulting music of this young group as well as other inventive "pop groups" throughout the world today is often startling, sometimes shocking, but always rich and rewarding in its creative imagination and revolutionary musical ecumenism.

The new film makers are experimenting with dramatic art forms born of the union between the traditional theatre arts and products of modern technology. Recently the Czechs invented Polyvision, which produces its fantastic effects with twelve cinema projectors and twenty-eight slide projectors working simultaneously to produce a single image.

The intricate system of Diopolyecran involves one hundred and twelve movable cubes, each cube making use of two slide projectors simultaneously, and all in all it requires five thousand electronic signals to operate it each second. The Kinoautomat extends its dimensions to vast audience participation in the actual creation and direction of the story or plot of the program by taking into consideration the thoughts, feelings, and desires of each member of the audience attending the performance. This audience participation and direction is made possible through the use of the computer.

The architects of today are influenced by many historical periods and cultures other than their own. The strong and monumental styles of feudal Japan and the ornate and elegant forms of Arabic architecture are some of the sources of inspiration in contemporary Western architecture. Structural elements which can be assembled overnight into such forms as the geodesic dome reaching the size of skyscrapers and beyond, point to new directions and provide solutions to architectural problems in the Space Age, at the same time producing radical aesthetic change and innovation.

And the architect himself is changing'. He can no longer be confined to the designing of isolated buildings; he has become concerned again with man's total environment, expanding into the fields of city planning and environmental design.

The painter and sculptor, too, are reaching out beyond their canvas frames and marble blocks. It becomes ever more difficult to label a work of art in our time; one can hardly distinguish between the new three-dimensional paintings and sculpture, between walk-in sculptures and architecture; or between painting and music, sculpture and theatre, as the visual arts take on audio and theatrical dimensions and vice versa. The boundary lines are dimming; the labels are fading.

It is said that we are entering a "post literate" and "post linear" stage in our evolution. As our thought is conditioned, to some extent at least, by the medium through which information comes to us, we can quickly see that these multiple audio and visual images, these intermedia contacts, these total environments and spontaneous "happenings", make differences in the way we learn, think, and finally act.

Other changes are taking place which also affect artists, the arts, and the relationship between these and what we call the general public, the consumer, the audience for the arts. In traditional societies, there is no separation between the public and the arts: all members of the tribe or the village community take part in the popular theatre, participate in the dance, sing and play musical instruments, and decorate the home and utensils. There is no need here for museums in which to appreciate the arts, in which to view the arts behind glass partitions; for art objects are the objects of everyday use and are as familiar as ceremonial forms and symbolic images.

In modern technological societies, man is now searching for ways to reintegrate the arts in society, to associate the public more closely with the cultural life of the community. This is needed as a result of the long and artificial separation between the arts and their public, which began with the age of specialization.

In our own time of prefabricated houses, geodesic domes, light and film painting, electronic music and environmental art forms, we find that our thinking, writing, and speaking about art, which of course conditions our teaching of art, is shockingly out of date now! In our immediate future of television-computer-space travel life, we must find new words, new thoughts, and new functions for the arts in our lives, not to replace the old functions (for man and art remain basically the same), but to increase our understanding of and use for the arts in our everchanging way of life. We must do away with the superficial categories and hierarchies in art which have, for so long, limited the artist in many ways, and perhaps we must even begin to dismantle the impenetrable wall which has separated the arts and sciences since the time of the great Leonardo and the Oriental alchemists.

And now we come to education, and "The Education of Creative Man." If, by education, we mean the systematic development and formation of the intellectual, moral, and social potentials of individual members of the society of man, then one of the major requisites of education is the fostering of creative expression. For, growth of self is born out of human participation and response which evolves from private and incomplete forms, and progresses to form which can be externalized, communicated, and shared with others. In this way, the self reaches its own fulfillment. Dreams, intuitions, fantasies, and spontaneous feelings, all contribute to the forming of the human response to environmental stimulus. Creative expression is that human act which gives form to the being, as form belongs to the very essence of being, as the ancient Greeks knew who saw that form (morphe), like being, achieves a limit for itself, a self-completeness.

Educating creative man requires that educators understand what creative man is, so that they are able to discover and recognize the human capacity for creativity, that they are sensitive to the varying kinds and degrees of creativity, that they liberate and encourage creative expression in all possible ways within the school life of the student, and that they themselves are creative persons.

Even in this time, when we know that man's information-storing needs and chores will be largely absorbed in future generations by the computer, and will thus liberate man so that he can and must fully develop his creative, inventive powers, students are still being taught to repeat the past, not to meet the present and future. We must encourage persons who will be able to use the past as springboards for the future in order to improve upon the past.

It is now generally accepted that two of man's "languages", words and numbers, must be studied and learned by all members of the human community if they are to be truly educated, for it is known that these basic symbols are tools requisite to human development and progress. What we are only beginning to see is that there are certain realms of human experience and imagination that cannot be fully or adequately expressed, documented, and communicated by these two established symbol-fields. If this is true, if man's actions are the result of a ubiquitous field of passions, inspirations, insights, heretofore uncharted and unexpressed with the limited tools of his academic program, then it is the urgent task of education to reevaluate itself in light of these new discoveries.

I remember a meeting I attended on the problems of developing new educational systems in Africa, when an eloquent plea was made by a delegate from the Congo on behalf of the "illiterate intellectuals" of Africa. The essence of this poetic statement contained the idea that we cannot measure a man's (or a people's) intelligence by his ability to read the "established languages", nor can we evaluate human potential through words alone. The real history of Africa is not documented in written words, but rather in an oral tradition and in the rituals and artifacts of great complexity that have been made and used in African tribal life. Just as we cannot fully appreciate a people, a race, a civilization through words alone, so we cannot hope to understand and know an individual through one medium of expression.

The importance of the place of the arts in education seems quite clear. How the arts should become part of the general education of all men is, perhaps, less clear. But if we think of art as a "natural language" of man, it may be that we must teach it as a language, a living language. This suggests that we must offer early opportunity for the spontaneous and natural love of the "art language" through association as well as freedom and encouragement of expression. Then we must present the tools and foster the skills of the art-language so that as the child matures in his ability to use his visual language, his means of expression become more subtle and intricate, more varied and profound. And all the while we must make available, make known, the ways in which other individuals and other groups have used this art language, have spoken eloquently through it, have altered and enriched and expanded our visual landscape in an endless variety of ways, and have opened our lives to new experiences, new vision, and new fulfillment. One day, let us hope in the not distant future, we will come to realize that "aesthetic literacy" is the right of the educated man, just as education is the right of all men.

Man's creative genius has invented the machines of today which can relieve the man of tomorrow of his most tedious and monotonous tasks. Future human societies will be able to give man full time in which to use his creative powers. Art education _is_ the education of tomorrow's _creative_ man, and the education of tomorrow's creative man is the education of tomorrow's _every man_.

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ART EDUCATION FOR SENSUOUS AWARENESS

AIMÉE HUMBERT
FRANCE

A child must be prepared to lead a full and satisfying life in today's world, if he is to become a fulfilled and responsible adult in the year 2000. And what will it be like -- the year 2000? Far beyond the atomic age, the era will be characterized by the "Odyssey of Space," a time of advanced scientific and technological accomplishment, an age which requires individuals capable of imagination and constructive thinking to design new forms. Man's abilities must enable him not only to exist, but to comprehend fully his epoch and all the possibilities for growth within it. In the individual, as in a fine building, there must be a close rapport between structure and function; there must be an equilibrium between a man's essence and his capabilities for action and fulfillment. As Herment has stated: "If a man is sufficiently educated, he should be able to organize, compose, and build equally well a written thought and a work of architecture."

First of all, a young child needs the security and strength of an affectionate atmosphere at home and at school, and care and refinement of his sensibilities as he matures. Most problems that arise in class can be traced to emotional conflicts or inconsistencies. In an environment of love, the child discovers himself, and he can better contribute the best of himself to others, playing his own individual role within a group. Classroom cooperation is not a matter of the leader and the follower, but of an active, imaginative group working together.

Aesthetic education must sharpen visual perception. A child lives in a house, most often in a city, and he works at school; he sees details and hears the sounds of the street; and he watches television. But he must learn to really see with his eyes, to develop curiosity, and to discover the harmony and the essence of things. He is conditioned by his environment, which tends either to build or to destroy his creative capabilities. He must learn to uncondition himself: to see anew, to develop judgment, and to grow as an individual.

Before the adult of the future can learn to build, he must build himself. He must grow in a strong and organized manner. He must learn to see deeply, to bypass unessential details and accidental effects, and to discover the widened vista. Both character and sensibility must mature until the individual is capable of mastering any situation, sensing the nature of his own time, living at ease within it, and yet projecting his efforts beyond it, to advance it. Feeling and intellect must balance, for neither can grow without the other.

The official educational curriculum in French schools places drawing with pencil as the beginning of art education. Pencil drawing is, of course, most abstract and difficult. Art should begin with the fingers, with sensing with the hands, with touching, then with constructing in natural materials: earth, clay, sticks, bark, pebbles, and other things, as the art of the cave men began. The young child should be given many experiences in touching and feeling such surfaces and their textures; and he then should be guided to discover the forms and shapes of things, holding and exploring them with his hands, perhaps in a "feeling box." Aesthetic education is neither a science nor a trade; it should be a natural activity, essentially human, closely related to natural phenomena which we discover through our senses. We must continue that childhood game of making mud pies, throughout all the work of living.

Aesthetic education should include bodily expression: projects in gestures and in actual movement which the child creates. It should consist also of experiencing the sensations of movement in drawings and paintings, and the motion felt in listening to music.

The man of the future must be educated also to control his architectural environment; he must be trained in critical sensibility and the capacity to design architecture related to his own needs and to himself as an individual. The visual education of the child must permit him to discover for himself the laws of harmony, the interrelationships between voids and solids, the character of space, and the necessity for an environment useful to his own individual needs. A program in architecture and three-dimensional construction should play a large part in the visual education of the child.

The future adult of the year 2000 should become conversant with the whole world of art, and know how to relate this past to his own awareness and thought. He must know not only Renaissance painting, but the art expression of all periods and cultures. When works of art become an important aspect of a person's life, then he has acquired an art education.

An education of the senses will develop an individual of wider and deeper spirit, greater strength and freedom of will, a person capable of controlling his own emotional temperament, and of living in equilibrium, never dominated or destroyed by things, a man who can discern the human qualities of others and can share his own unique qualities with them. For one cannot live completely alone. The individuality of each person, added to the individuality of others, equals a powerful force.

The "golden age", if the year 2000 proves to be such, must be a time when man, far from reduction to a number, is able to give the best of himself, to develop his own sense of life, and to add his individual "stone" to the architecture of society. He must be in tune with his own epoch, yet always remain in command of it, controlling its technologies, and always creating anew.

As Herment says: "We must establish the conditions for organizing a better world. The present is the concern of men. The future is in the hands of children."

We who are responsible for education must accept this challenge.

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DEVELOPMENTS AND PROBLEMS IN ART EDUCATION IN INDIA

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INDIA

In developing countries art is not considered as important a subject as others. Thus, progress in art education has been slow, and much of the activity has been haphazard, with little planning or thought. Little attention has been given to education in arts and crafts in the curriculum in our schools. It has been necessary, therefore, to invigorate art education at the secondary school level to provide adequate facilities for students, to develop their artistic and aesthetic sense, and to afford them greater opportunities for specialized courses in art and in the crafts, if they have the necessary aptitude.

Art should be harnessed to a much greater extent than is now the case in developing countries. It should be made an integral part of the program of secondary school classes, and facilities should be provided for those students who show distinct promise. This would instill early in children, the sense of the beautiful; it would develop their powers of creative artistic expression and give them an emotionally balanced personality.

It is assumed that the general purpose of education is to foster the growth of what is individual in each student, at the same time harmonizing his individuality thus educed with the organic unity of the social group to which the individual belongs. Such aesthetic education should have for its scope: 1) the preservation of the natural intensity of all modes of perception and sensation; 2) the coordination of the various modes of perception and sensation with one another and in relation to the environment; 3) the expression of feeling in communicable form; 4) the expression in communicable form of modes of mental experience which would otherwise remain partially or wholly unconscious; 5) the expression of thought in required form.

Before we begin the discussion of our main problem, let us know what we really understand by art, for art is not just something we find in museums and art galleries, or in old cities like Agra, Varanasi, Florence, and Rome. Art, however we may define it, is present in everything we make to please our senses. Thus, by the process of art education, beginning at an early stage, the senses have to be made receptive to the genuine work of art, which primarily appeals to our senses.

A preliminary definition of art reveals that two main principles are involved: a principle of form, derived from the organic world, and the universal objective aspect of all works of art; and a principle of origination, peculiar to the mind of man, and impelling him to create, and appreciate the creation of, symbols, phantasies, and myths which take on a universally valid objective existence only by virtue of the principle of form. Form is a function of perception; origination is a function of imagination. Thus, a child should receive art education in order to know and appreciate the values of form, nature and art, color, the subjective aspect, the function of imagination, and the place of value in the world of art.

We have now reached a point at which we can begin to estimate the effect which teaching will have on the mental processes of the child. The secondary school is but a continuation of the primary school and of its methods of teaching. A wider field is covered, and it is worked with an increasing degree of correlation. But a new factor begins to make itself felt: society now demands closer attention. The child is approaching the age at which he must decide into which of the cells in the social complex of a multitude of interlocked but differentiated cells, he must fit himself when he leaves school. The rest of his education must prepare him for his place in society and effect his transition from school to society in a natural and easy manner.

But there are problems unique to developing countries, including India, which make the easy transition from school to society rather difficult. In my experience as a teacher, I have found that students who get admitted into art institutions often have no background whatsoever in art in the elementary or secondary levels. They are enrolled, grouped, and put through the mill of art teaching without any previous training in aesthetics. When they come out "successful" after the milling, equipped with the techniques of their subjects, they remain ignorant, all the same, of the aesthetic aspects of their profession. The overemphasis on the technical part of their training stands in the way of their becoming true art teachers.

We need to understand another aspect of art education in the olden times in our country, a practice true of some other developing countries of Asia. The craft, whatsoever it was, was learned in the atmosphere of a private studio under the direct guidance of the father or head of the family. The tradition of artistic pursuit was follower from father to son. The principle of the studio was strict enough to safeguard the purity of the "Gharana", the family style; the secrets of the techniques were not divulged to an outside learner. This practice was especially prevalent among the musicians. Thus there was no way for an outsider to learn art, no matter how talented he might be in the field. This practice alone has done much harm to these societies and particularly to the progress of art. During the last two hundred years these isolated groups of families have succumbed through the seclusion of their own making and through lack of proper patronage. And with them have died many of the arts of the nation. New industrial order has brought a new civilization to the developing countries, and everything has had to be reorganized on the basis of democracy, giving full opportunities to everyone who has talent to follow his choice of vocation in public schools and institutions.

In our country, systematic art training centers were established by the British after their pattern of art education, without any regard to our national outlook. The product of this academic training forms today the core of our artists and art teachers. The prevailing unsatisfactory system of art education is causing much anxiety to those who hope for progress in the art and the culture of our country.

In most of our schools, the environment is certainly not conducive to a better understanding and appreciation of art. But, fortunately, due attention is now being paid to this important subject at the Central Government and the State Government levels.

The points generally raised for discussion in the matter of art in the education of the adolescent are: 1) Whether specific art techniques should be taught at the secondary school level; 2) Whether there should be any set syllabus; 3) What can be done to improve the present standard of art teaching; 4) Whether a better environment in and out of the school can be created to instill a love for art in children; 5) How far the growing practice of exhibitions be allowed among the art students at this level.

The general concensus of opinion in India, and I believe in other developing countries in Asia, is that art should be an essential part of secondary school education. It should be a compulsory subject up to the age of 13. Thereafter it should be an optional subject of study, but for those who do not take it as such, one of the arts or crafts should be a compulsory cocurricular activity.

In regard to the question of art teaching, it is suggested that, while a certain amount of formal technique is necessary from the age of 13 onwards, care should be taken to see that the essential freedom of expression of the child is not discouraged. It is necessary that the art teacher should be a trained teacher. If art education is to serve its purpose fully, it is essential that the environment of the school should be such as to promote the appreciation of beauty.

The growing practice of exhibitions of children's art is viewed with grave concern in India, as exhibits are apt to give a wrong emphasis to art in the education of the child and to encourage exhibitionism which is in every way harmful to children. Exhibits of children's work in art and the crafts should, therefore, be kept within the limits of a school's normal activities and should be organized not as a public show but only for the purpose of encouraging and educating the children themselves and informing the teachers and parents.

After enumerating the various factors which should form the guidelines for art education in the developing countries, I would like to point out that the teaching of art to the adolescent must be done with tact. They should be treated neither as children nor as adults. They require a very careful and subtle handling. They cannot be left totally to themselves, as they require intelligent guidance. This age is the age when students start learning perspective and techniques, and in a sense it is a time when they bid goodby to child art. Yet what they draw or paint is far from what can be called mature work. It is indeed necessary that an artist with sympathetic nature be employed to help them with their various problems. If these students can concentrate on some sort of creative work, they are saved from many emotional troubles which generally come in the wake of adolescence.

As the child grows and passes through the adolescent period, he comes across many statements concerning art which mould his outlook and expression. Naturally, he cannot escape the artistic environment of his time. Therefore, its new modes and media of expression cannot fail to exercise a strong influence upon him. The relation between the environment and the teaching of art is a difficult and delicate matter. We must allow the student to grow with our environment and culture. He should know his own heritage, traditions, and cultural background. We should also reduce for the adolescent the vast confusion of styles, movements, and "isms" in art.

It is heartening to note that with the achievement of freedom in India, as in many other developing countries, the Ministry of Education has focused its attention on the importance of art education. It is also useful that during the past few years the Lalit Kala Akademy (the National Academy of Art in India) in collaboration with the Ministry of Education and the Publications Division of the Government of India has issued several good albums and portfolios of works of art, which make excellent material for creating an art environment in the schools. However, a great deal more can be achieved by proper planning. I still do not have information about any agency which is selling large photographs and prints of our great wealth of art and architecture at a reasonable price; plaster of paris replicas of good bronzes and bas-reliefs in public collections could be made available to schools without much difficulty. This is a matter which needs the careful planning of a committee of specialists.

Schools within the limits of big cities have the advantage of exhibits of paintings which children can attend. Persons who organize these exhibitions should be requested by the school authorities to arrange simple talks to introduce the exhibits to school children. Visits to museums and art galleries should be encouraged. There should be some provision for loans of exhibits or small collections of paintings and sculpture to the more isolated schools. Films and filmstrips on the art of India, both old and contemporary, could be made specifically for use in the schools. Such films and film-strips from other countries should also be made available to our schools.

Lately, a large number of our schools are becoming increasingly interested in educational excursions. For the first time tourist offices started by the government are supplying information about places of interest and about travel facilities. The Railway Board is allowing several concessions to groups of students going on educational tours. This is a very healthy sign indeed. Properly organized tours to places like Madurai, Mahabalipuram, Chidambaram, Hampe, Ajanta, Ellora, Bagh Caves, Nalanda, the Taj Mahal, Kashmir, and Varanasi could be a thrilling artistic experience to children and would certainly go a long way in shaping their minds for better appreciation of art and culture.

In our new and growing country we should not lose sight of the fact that art education, which plays a vital part in making children into complete human beings, can no longer be left in the hands of people who refuse to get out of the rut of teaching drawing in the old fashioned way. The approach has to be recast with a progressive outlook, always keeping in mind the fact that art in the schools should aim not merely at developing children's skills; its real purpose is self-expression through fascinating media.

Before I conclude, I would like to say that there should be complete coordination of the art departments in various institutions as also between various art institutions. This coordination should lead to 1) the raising of standards, 2) consistency of standards, 3) common understanding of the values of art, and 4) assistance to art departments and art institutions.

Here, however, allowance should always be made for individual methods of teaching, local conditions, and the traditional features of local art and culture. There also should be lectures and demonstrations of art methods and materials.

In conclusion I have to say that today art education in India needs serious consideration for improvement. It is an especially difficult area in developing countries like India. First, our country has a long rich traditional culture and art; art is a necessary aspect of life, not a by-product. Second, the foreign rule rooted their system in India, instead of keeping in view the country's indigenous art and culture. Third, political independence, through overexcitement and enthusiasm, has brought about an unfortunate dependency on foreign equipment and materials. I hope that our system of art education can be based on deep understanding of the above issues, and I hope stress will be given to quality rather than to quantity.

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2

ART EDUCATION THROUGH ARCHITECTURE

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ITALY

Without wishing to appear polemical within the scope of this Congress, I wish to suggest that art education through architecture is the most suitable method for developing an understanding of the significance of art among the young people of today. I will try to demonstrate this conviction in this paper, which is the result of several decades of experience teaching in a specific type of Italian school, the Scientific Lyceum (Scientific High School), where the curriculum, which includes a study of the most important architectural monuments, lends itself particularly well to a contemporary interpretation of some present-day problems in the fields of Art and Techniques, Art and Science, and Science ahd Humanism.

First I must make it clear that in this discussion I distinguish Man from that which he produces, as well as that which he adds to his environment in Nature, thus transforming it -- a transformation which is effected by his work and his capacity to work. In this manner, I can express both the concept of Man himself and the product of his ingeniousness, from which derive technique and art.

From a psychological point of view, the human personality, which traditionally is balanced between the subjective and the objective, has been strongly extroverted in this age of technology with its phrenetic preoccupation with invention and the production of mechanical and industrial goods at the expense of the development of new interior values. Art, on the other hand, cannot support this want of equilibrium which is lethal to it. But it is, nevertheless, art that still holds out a possibility of the revelation and affirmation of the self. However, the material necessities of figurative art entail the production of "objects", forcing art, in spite of itself, into the economic field of producer and consumer, which embraces both preservation and consumption.

In the midst of this instability of growth, the mediating influence of art as an individual means of education plays a paramount role in forming the personality of adolescents; the problems of teaching, as such, reside mainly in the adaptability of children and adolescents and their possibilities for progress.

If, up to the present, painting and sculpture have almost exclusively been used in art education, this is probably due to the fact that these arts reflect to the full the aspects of nature.

We must remember that the arts have their origin in play, as well as in the capacity to work, characteristics also shared with animals, the main difference being that in Man the inherent idea moves away from instinct and is raised to the plane of mental creativity and the conscious pursuit of cause and effect, concepts, form, and expressions of harmony.

These considerations lead us to the discussion of creativity in art education, particularly at the level of adolescence. Creativity produces something which previously has not existed in any form of expression. The full range of the intimately coordinated attitudes of receptivity and activity has only recently been made clear, thanks to the investigations of the psychologists Lowenfeld and Guilford. All the intuitive and rational faculties of the individual are brought into play for ultimate structural and stylistic achievement. Of paramount importance in the teaching of art to young people is the preservation and development of these faculties in the human race, because their eventual atrophy -- a process already in operation, as was pointed out by the biologist Portman at the Basle Congress -- would ultimately lead to the degeneration of the race itself.

What, therefore, can be done, or is being done, to counterbalance the pernicious effects of a mechanized society, and where, when, and how can creativity be developed in young people? Every teacher who is faced with the scholastic framework, which may be more or less inadequate, is obliged to make a choice which proceeds from a quantitative to a qualitative principle, the one often to the detriment of the other. But creativity can be developed only when experimental methods are introduced, which' are no longer based on criteria of perfection, nor on the intensification of an individual pupil's gifts, but which are devised to stimulate psychologically the interests of the young and to provoke reactions of authentic expression which are appropriate to the age and personality of the individual.

In adolescence, which is characterized by a mobile development and a void which the turning point of childhood leaves in figurative expression, at about the age of 12, it is necessary to uncover in artistic display those contents of the minds of the young of which they are not yet aware and which are found on the level of thought. On this level it is possible for the young to experience by their own means that meeting of art (creativity) and culture (patrimony), the lack of which is one of the causes of the aridness of the modern spirit.

We know that modern architecture has been completely renewed by the use of new building materials and successively by the new types of edifices required by social needs. Form and aesthetic content, on the other hand, have had a more difficult development, less popular, and conditioned by the revolution in the other arts. However, the problem of form is not generally considered in its essence, and we are apt to forget to demonstrate the proof of its validity in the creations of nature.

But it is not only on the aesthetic level that it is useful to analyze the educational possibilities of architecture; this might lead, as in the last century, to a new worship of styles, or to scholastic decoration which has been outmoded by the evolution of architecture itself and by a new equilibrium of aesthetics, techniques, and social values.

In effect, through the vast heritage of architecture both past and present, we are able to give to the young student ample proof of the creative possibilities in the concrete world. The aesthetic problems, common to all three-dimensional constructions (a palace, a church, a house, a vehicle, a chair, or a refrigerator) are the same today as they have always been throughout the history of architecture from its origins. Today, on the basis of this ideological and cultural heritage, complete instruction for adolescents could be realised and brought up-to-date with the renewal of art and criticism, with new teaching methods, and with the use of mechanical appliances for the diffusion of images, all of which would enable us to get more advanced results in the acquisition of knowledge, while respecting the individual expression of pupils, which should be unmistakable.

Architecture is a wide study which must also include social needs, projects, and the realization of projects with all the scientific and technical knowledge involved, and finally form as a dimension, an aesthetic expression and creative possibility, of the artistic personality.

Presented in this way in schools for adolescents, who possess a dynamic and analytical temperament, drawn to the world of science and mechanics, and more or less indifferent to literature, philosophy, and painting, architecture would prove the most formative of the arts. The reason why architecture is the most suitable artistic subject for the youth of today is, I think, that it is not only an art, but also a product of technology and sociology, and is, unquestionably, a commercial activity.

It is clear that pupils like those of my own school, who are trained in the exact sciences (mathematics, physics, and chemistry), who love sports and cars, and who build mechanical appliances as a hobby, can better develop their own natures in some expression in architecture than in painting and sculpture which use the figurations of nature. The figurations of architecture are different from those of other arts in their abstract character which exists on the plane of thought. This represents an element of human and aesthetic understanding which is more congenial to those personalities which during the problem period of growth often prefer estrangement.

It is also clear at this point that the teaching of architecture must offer all its characteristics and possibilities to the student. It is, in effect, through the vast architectural heritage of the past and present that we can give to the young student ample proof of the poetic possibilities of the concrete world and thus lead him, little by little, to an understanding of all other forms of art.

The following points will illustrate the advantage of architecture: 1) it represents a three-dimensional reality in space, richer than sculpture in its possibilities for exterior and interior development; 2) it is a concrete visual reality; 3) it is a functional reality serving social communication; 4) it imposes administrative reality in its requirements for organization of work and production; and 5) it is an expressive reality, making use of abstract figuration and transcendental elaboration in all dimensions. The abstract content of architecture often proves to be more congenial than painting and sculpture to those adolescents who, in the difficult years of growth, reject human communication.

In the range of individual sensibility there exists a relation between perception and expression, from which emerges tactile action on the one hand, or action of a visual nature on the other. The expression will be two-dimensional if the visual perception is the decisive agent in action; it will be three-dimensional when tactile sensibility is strongest. Three-dimensional expression would apply as well to sculpture as to architecture, if it were not for the differences in materials and techniques, in the problems of gravity, and in the actions of carving as opposed to elevating forms.

In the love of the mechanical world, which is typical of many pupils, there is to be found an exaltation of the tactile faculty at the expense of the contemplative faculty -- and this tactile faculty belongs to the world of construction. It is a demonstration of strength and social action.

An adequately programmed study of architecture would enable the constructive talents of young people to discover the transcendental values of inexhaustible human activity, and at the same time students would become historically conscious of the highest levels of thought and of the artist's personality. In this manner, the awakening of an interiorization would lead them to a development which would open their minds to an understanding of man and of all the other arts.

How is it possible to organize such a program? At the present time, architecture is generally only taught in specialized schools and colleges. In Italy, however, this subject is taught also in one type of high school: the Scientific Lyceum. It is necessary, therefore, to choose those subjects which to the greatest extent can serve as a means of education and which can harmonize the special gifts of students with their other disciplines. Following is a summary of the study material of my own classes at the Scientific Lyceum:

Architectural Studies

Clarification of perception on the phenomenological plane (to train students to perceive and deal with objects).

Two- and three-dimensional experiments to develop critical elements.

Formal, spacial, harmonious, technical, and psychological analyses of architecture for the understanding of forms.

Graphic and photo-cinematographic research and documentation taken from books or from life, for historical study.

Intuitive and measured elevations taken from life, for instance, from monuments in the city.

Written material to develop a critical sense.

Nature Studies

Investigation into the structures of nature.

Symbolic exploration in space connected with the feelings of movement, with interpretation of the aspects that stimulate the completion and enrichment of work.

Investigation into the activities of animals.

Finally there are those educational problems which concern the behavior of the individual in the structure of collective enterprise. It is here that the architectural curriculum reveals best its capacities for stimulating active and latent possibilities of human constructive creativity; and it is up to the teacher to conduct the work of each individual in a class so as to develop his perception, in this case both visual and optical, when face to face with the problems of architecture, extending from the isolated particulars to the wider realm of urban design.

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THE CHALLENGE OF YOUNG POWER TO EDUCATION

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JAPAN

It seems that student unrest has now become a worldwide problem. It is not a new phenomenon; it has been common for several decades in Asian countries, where a modern educational system was transplanted from the West onto a traditional, often feudalistic, society as a tool for modernization. There, student protest, in the form of street demonstrations, often initiated political renovation or even revolution. A typical case can be traced to China in the 1910's to 1930's, when college students protested against foreign intervention in Chinese affairs, as much as against the traditional and corrupt military regimes of that time.

It is rather natural that those who are exposed to modern social and political thought through western education, individuals who as youths are by nature idealistic and who consciously regard themselves as the elite of society, should take the lead in revolutionary political movements. It is for similar reasons that under a dictatorial or autocratic regime, however efficient and well meaning it may be, the discontent of the ruled, especially when the regime remains in power too long, is usually expressed first by the students. For they are often the only ones who regard the state of affairs as basically deplorable and who are able to work so explicitly as an organized force -- often the only such force, especially in societies where both trade unions and antigovernment political parties are either banned or suppressed. It might be recalled that the movements that eventually brought down the regimes of Sun-man Lee in the Republic of Korea, of Sukarno in Indonesia, and more recently of Ayub Khan in Pakistan, were all initiated by student protest, to say nothing of the recent heroic resistance of the Czech students to Soviet tanks. These student movements are not difficult to understand.

What is striking, however, is another type of student unrest that occurs in such countries where freedom of expression is fully guaranteed, where higher education has a long tradition (and thus where present students are not the only educated elite in the land), where economic development has enabled the greatest majority of the people to lead decent, often affluent, lives, and where an established way is open to all, by no means excluding the students, to change the government by democratic means if they choose to do so. It is in this context that I want to try to discuss the problem of student unrest -- the protest against something, or for something.

In most countries, student unrest arises from the problems of university education itself, which, more often than not, is incredibly outmoded, due to its failure to transform itself to a rapidly changing society. There is little doubt that the present state of higher educational institutions is in need of drastic renovation, in order not only to satisfy the students' requests but also to catch up with, or if possible to lead, the progress of society. Yet, it seems to me that we should not be confused by failing to identify two essentially different objects of discontent: one is the problem of the out-moded campus, the other is the Establishment, which, students say the present university of college education is serving. If higher education institutions are falling behind the economic, social, and technological progress of our society, as many of them seem to be doing, every effort should be made to remedy the matter as much for their sake as for that of their students.

I believe a fair degree of success has been secured in this direction in France. Perhaps a student from that country can tell better. But will the present student unrest be resolved, once the campus problems themselves are solved? To deal with this question, let me attempt to analyze the present situation a little further.

I think we adults generally tend to adhere to what we have been taught is true, correct, and normal. We are by and large conservative, often idle or cowardly, and apt to close our eyes when confronted by any change we are not ready to accept. But, whether we like it or not, human society has been changing, is changing, and will always be changing. None of us can deny the advancements made in the field of science and technology, which almost by definition are destined to progress. Art educators have very little to do with this change; it is the scientists and the engineers who promote the progress, either out of sheer curiosity or for more practical purposes. But the consequences of the progress thus brought about affect us all. Unless we remain closed in an art studio, our version of the "ivory tower", we can never be free from the consequences of scientific and technological progress. Thanks to such progress, we have cars to drive, refrigerators, color television, and jet planes by which to attend the INSEA Congress, none of which our grandparents ever imagined.

Such change -- progress in the material sense -- has been made possible by changes in the methods of production, from individual craftsmanship to mass production, now often automated by a computer. Those craftsmen who used to make one whole article, however simple, have virtually been relegated to the past, unless they are recognized and accepted as artist-craftsmen. In their stead, large masses of people are employed at large firms as wage-earners. Each of these workers produces something, but he often works on a very minor part of the article to be made, only "driving in a screw" or "soldering a line." He has become a mere cog in the huge and complicated mechanism of production, secured by his trade union, not by his irreplaceable value. Man is a consumer of mass-produced commodities that are advertised through every conceivable means of mass communication. He may enjoy a much higher standard of living than the mast-craftsman of the past. The factory worker of today need not worry about starving; he can own a car and take his family on a paid vacation. But he seems to have lost his own identity and uniqueness in this highly complex but well systematized society of conformity. Ours is an era of mass production, mass communication, and mass organization. Governments and corporations everywhere are growing ever larger, and their organization ever more complicated. The initiative and creativity of the individual are either suppressed in the name of the organized "system" or absorbed by it. The identity of man, or of humanity, has indeed become very difficult to maintain in today's civilization. We as educators may, and perhaps should, deplore this situation; we should try to restore the revitalize humanity which is at stake in this technological age -- the main theme of this Congress.

Yet, it would be quite unfair to look at the situation from only one angle; we should not ignore the sociological change, as the other side of the coin. There has been, as I see it, an equally significant sociological change, in fact, a progress, in our society. It has changed from a situation in which a small group of privileged people dominated, and the rest of society was exploited and expected to serve the privileged few, to a system in which the mass of the people can claim as much as do the few. I would be the last to share the sentimental nostalgia which is often heard from some artist-teachers who look back to the "good old days" when art and intellectual thoughts were monopolized by an educated few, the privileged or aristocratic class.

As a matter of fact, I believe the present student unrest can be attributed to a great extent to what I have mentioned, which might be regarded as "democratization" of culture and education. Once higher education was exclusively for the sons of the privileged; today, at least in developed countries, it is open to the mass of youth, if they want to benefit from it. Only less than a quarter of a century ago (1946) in Japan, there were no more than 76,000 university students enrolled in 48 institutions; today, the figures have increased to 1,211,000 students and 377 institutions, exclusive of those studying at 468 junior colleges. (Incidentally, some 120 out of the 377 universities are suffering student unrest.) About 25% of the college age population is now enrolled in some kind of higher education institution in Japan.

In the United States, the corresponding figure must be much higher -- probably around 50%. As the industrial revolution once deprived the craftsman of his unique role,the resolution of the information industry is rapidly threatening the value of college students. What is comical -- if I may use this term -- is that even in this situation most of the students still believe in their own elitism, or in its illusion, and thus they take it for granted that by virtue of being enrolled in universities, they must be entitled to every privilege which their forefathers enjoyed decades ago. The tragedy, however, is that even the genuine elite among the many students can hardly envisage as vital a role to play in this already highly Established society, as those of decades ago were expected to play when graduated from their universities. The students of today know intellectually, or feel by instinct, the limit of what they can do as the junior members of the well systematized, almost automatically-controlled society built on a gigantic scale -- the monstrous world. This is the source of the frustration of the present students of the developed societies, as I see it.

It seems to me that it is their anxiety and anger, not just their radical ideologies, that instigate their continuous disturbance. Anxiety and anger are a matter of emotion rather than of intelligence. And it is because of this that their struggles often become destructive and violent, typified by stone-throwing and street-fighting with the police force, in which they find, or at least so they say, the reactionary nature of the "vicious" Establishment. And as long as they remain isolated from the actual life of society, they can enjoy utmost freedom, and can organize themselves into a unified power, often throughout the country. As such, they can make themselves heard, and thus appear to be a political power, while many of those who have failed to be enrolled in universities or colleges are working as farmers or factory workers, and thus are economically supporting the nonproductive students.

Yet the students who appear extremely radical in their ideological make-up, seem to ignore this point or deliberately close their eyes to it. The radicals, whom even the established Communists frown upon, are aware that they constitute no more than a minority of the population; thus they hate to yield to representative democracy which they label as the false machinery of the evil Establishment. Instead of democratic means they seek revolution. This is a picture of the student unrest, at least in Japan today.

I am afraid that my viewpoint will appear too unkind to the students. In fact, I am less sympathetic to them than most of the "progressive liberals" appear to be. As a socialist of a sort as much as a democrat, I often wonder if the students are not spoiled, if they are not presuming upon society. I can hardly regard them as underprivileged or unduly suppressed. Yet, I would like to take their discontent and anger expressed in destructive unrest as a challenge to our profession of education. For I believe that student unrest is in a sense a manifestation of the failure of education, not merely at the level of higher education, but at all levels.

The first thing that is needed is to admit our failure as educators. Then we should face the challenge courageously instead of evading it. It seems to me that general education, of which art is a part, whether integrated or peripheral, has also failed to change itself in this rapidly changing world, as much as higher education has failed. It is said that the amount of information accumulated in human society is doubled during each decade. Even if such information were useful for the upbringing of children, it would be impossible to transmit it within a limited period of formal education. Perhaps it is not only impossible but also unnecessary. Merely following the trail of scientific and technological advancement will never enable education to prepare for the future. None of us today can predict for sure what our future will be or what today's children will need when they become adults. We are apt to assume that what is necessary, valuable, or true now will never change. And our educational system seems to have been based on this assumption.

Today's manufacturing industry is largely controlled by a computer; there are nearly 150 sovereign states on this planet, some of which are communist or socialist; and man can land on the moon and return. Only thirty years ago who could have predicted all this? Was there any school in the world which based its curriculum on such a prediction? And there exists every reason to believe that the change in the next thirty years will be even greater. It is difficult even to imagine how the future will appear to those who live thirty years from now. All that we educators can and perhaps should do will therefore be to prepare a child for the unknown, to help him grow so that he can readily accept whatever change may take place, or take part in it, or better still, initiate it.

The basic failure of education has been that it has been too much occupied by imparting massive but poorly integrated information and skills, thus causing much intellectual indigestion. Little wonder the great majority of students involved in the present struggles act docilely under the direction of the few trained organizers, often using the same stereotyped jargon as their leaders without even comprehending the meanings of the terms in their rather limited vocabulary. Rather than the revolutionaries or radicals they claim to be, they are the typical comformists of today. They are the product of our education.

Many people of the teaching profession have forgotten another role of education -- perhaps a more important role -- that of encouraging each individual child to grow into a strong personality who can maintain his human identity whatever circumstances may arise. What is required of our profession is to cultivate, while the child is young enough, his ability to feel, think, and judge independently, and to take responsibility upon himself. Education through art, where no prescribed answers are expected, where each individual realizes his identity through self-expression, denies the conformity and stereotyped behaviors of the present students. Education through art also rejects the Establishment, and seeks new orders of our society, but it does so through an imaginative, creative, constructive, and flexible approach.

As an art educator with a particular concern for the teaching of crafts in general education, I cannot conclude my talk without referring to this area. Through my humble experiences overseas I have become convinced that craft activities, that is to say, practical activities employing manual skills and primitive materials have a tremendous educational value in general upbringing, especially when introduced during an early part of formal education -- say, at the elementary or primary level. This is particularly so in highly industrialized, affluent societies where such activities would be the only experience for man to make things for himself as he grows up in a society of mass consumption. The activities are constructive, not destructive, in nature. They are means which demand the child's mental and physical energies, as well as self-discipline. I often wonder if the destructive and unruly acts of student unrest are related to the lack of craft activities during their childhood.

It seems to me that time has come for us art educators to stop grumbling about the status of art in the general education curriculum, or living in our isolated realm of the art studio, but to take an active initiative in revolutionizing our profession as a whole at all levels. Let us cease being concerned with a storm in a teacup, jump out of the cup, and take the task of educational revolution as our responsibility, for no other purpose than for the sake of mankind.

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LOOKING AT WORKS OF ART: MEANS AND POSSIBILITIES

J. H. BOLLING
NETHERLANDS

Conducted Tours of Galleries and Conducted Observance

We all know them, those voluble professional guides (from the travel agencies) in our great art galleries, with their explanatory talks larded with a joke here, an anecdote or a bit of historical information there. The tourists listen, fascinated or bored, according to the glibness of their guide. They listen, yes, but they forget to look. The more voluble the guide, the smaller the chance that the work of art will manifest itself.

A good guide will use another method than that of the Amsterdam interpreter of art, who in 1824 tried to enforce deference for the work of art on economic grounds. "We are told that after his death, 16.000 guilders were paid for one painting by Rembrandt. Consider, dear children, how beautiful it must have been."[1] Now that the same work has become so much more expensive in the course of the years, it must have gained in beauty accordingly.[2]

Is it necessary that a guide be an art historian? An artist? Or an educator? In the University of the City of Amsterdam, there is a training course in this field, conducted in the cultural education department. One method of touring a gallery, which has many advantages to offer (but regrettably lacks the possibility of discussion and questioning), is the mechanical method. It consists of the use of a portable apparatus which produces a spoken text in a language at the option of the bearer. The advantages of this mechanical method are that the visitor can select a suitable position for observing the work of art, there can be greater quiet in the room, so that no inconvenience is caused to other visitors, the language difficulty can be solved to a great extent, and the text can reach a high degree of perfection.

Guidance in Advance

In some galleries the guided tours have been abolished, and replaced by guidance in advance with audiovisual aids, a method meant to heighten the intensity of observation. In this approach, a large number of color slides are shown in a separate room from the gallery proper, at a relatively fast pace, so that interest is shifted from the slide to the work of art which is to be viewed presently -- the slide is only meant to provoke interest. Relative information is given in a tape recorded text. Such a combination of sound and image constitutes a separate medium with new possibilities. Investigations have shown that this method has resulted in a higher intensity of observation in the relative galleries.[3] The fast pace at which the slides are shown should prevent the slide from taking the place of the work of art, as is sometimes done by the showing of color reproductions in similar circumstances.

I remember having seen a very handsome illustration by Thony in a 1902 issue of the old German satirical magazine Simplicissimus, showing a girl in an art gallery saying to her friend: "Come along, Maud, we need not look at this painting, for there is a reproduction of it in the catalogue."

In my lessons I therefore always point out to my pupils that the value of a reproduction is limited, by showing them various reproductions of the same work of art. The differences are of course startling as well as revealing.

Self-activity

Self-activity can also be a stimulating factor in learning to see a work of art. In a course called "Doing and Seeing", which has been given for many years now by the Hague Municipal Art Gallery and for which there is always an enormous interest, the participants are given the opportunity to discover the possibilities and difficulties of various materials in order to give them a better insight into the genesis of a work of art. The self-activity always precedes the viewing of works of art, so that doing will not become imitating. Here "doing" means learning to understand the image-language of the artist, and not making a nice piece of work.[3]

Art and Public

The education departments of the art galleries are or can be of great use to art teachers. Lessons given in the gallery, courses of study, work in the studio, "doing and seeing" courses, special educational shows added for various spheres of interest, all help to make the galleries into social centers. Every effort is made to fight threshold fear in the general public. The function of the gallery is subject to rapid changes, but it would be unwise to neglect its function as preserver; it is our communal property in the field of art.

In the Netherlands the "Openbaar Kunstbezit" Foundation[4] (Communal Art Property Foundation) does a lot of work to make our communal art property really communal. It has done this for many years in an excellent way by means of its radio and television courses, which are intended for the whole nation. Every year more than a hundred thousand subscribers take part in these courses. The accompanying material in the form of numerous reproductions makes the subscriber every year the possessor of an enjoyable and valuable book of art, for all the works discussed and all the texts spoken are collected in it. Thanks to the large participation, the price of the courses is very low, and yet the foundation makes a profit which returns to the subscribers and at the same time benefits art. The profit is spent for works of art which are prizes in a free lottery organized among the subscribers each year. The television courses always have a feature called "Doing and Seeing', analogous to the Hague Gallery course just mentioned.

Television

Television is a very important medium also with regard to art education. Dutch School Television has a number of courses in art education which have had great success. In these courses both doing and seeing are incorporated and interrelated.[5] One of the most popular TV programs is a one-man show given by the principal of the Rotterdam Academy of Arts, Mr. Pierre Janssen. He has managed to keep his program alive for years at a favorable hour on Sunday nights.

Possibilities for the School

The radio and television courses mentioned are of course of great use to art teachers. All of the works of art discussed in the "Openbaar Kunstbezit" course can be viewed through color slides, and all the texts have appeared in print with reproductions in color. As the course will soon enter upon its 14th year, the art educator has at his disposal a treasure trove of data and material from which he is able to compose his own courses adapted to the situation in which he finds himself.

But the art teacher has more means at his disposal. I already mentioned the educational departments of many art galleries which offer him service in a variety of forms. In Dutch art gallery circles the United States is often considered a shining example in this field.

Though the Netherlands are only a very small country, and nobody lives very far from a cultural center, yet the saying about Mohammed and the mountain is valid for us. Thus items from the collections of art bought by Government and municipalities are placed at the disposal of schools for display in classrooms and corridors. Besides, the Ministry for Cultural Affairs keeps a large stock of circulating art shows.[6] These comprise original works of art, old as well as modern, graphic work, and reproductions, and from them many kinds of shows have been composed, with a didactic touch. These shows are free of charge at the disposal of schools, village centers, etc. The students of one of my classes have arranged this year, quite on their own initiative, a show of "Modern Dutch Graphic Art" in the school building. This was done with the assistance of the Ministry for Cultural Affairs.

Art teachers, and all those people engaged in education who take an interest in art education, have also for many years been active in this field in a society called VAEVO (Society Promoting the Esthetics in Secondary Education).[7] This society, supported and subsidized by the state, has existed for more than fifty years. It has developed into a kind of service institution in the field of aesthetic education. The member schools, all secondary, can take part in various activities. Five times a year for instance, a school may receive a chest containing aesthetic educational material. There are 450 of these chests in circulation. Moreover, there are chests in circulation containing children's drawings, so that the art teacher can acquaint himself in his own school with child art from various countries. Also available for the schools is a collection of color reproductions in passe-partouts, which is exchanged five times a year and is meant for display in classrooms and corridors. These passe-partouts are standardized; the schools have corresponding frames.

VAEVO has an enormous collection of color slides especially made for the Society. These slides have to conform to the highest requirements; mainly direct photos of the works of art are used. Every year VAEVO buys original graphic work, which is sent to the member schools as an extra. The Society organizes instructional meetings for future art teachers, students of the various art academies. It has started a research and documentation department and has already issued a number of monographs on art appreciation. It is experimenting with programmed instruction, and some parcels of lessons for this purpose have already been made. Members of the board of VAEVO are also active on television, with broadcasts on art education and art appreciation. The society is very much alive and full of plans for the future, but is at the same time it is concerned with stopping activities which are no longer necessary.

VAEVO is mainly led by art teachers, who as individuals are organized in a trade union, NVTO, which may be compared to NAEA. The two Dutch societies are working very closely together. One very important activity of VAEVO is the organized school visit to art galleries. These annual visits directed each year at a different gallery are very soundly prepared.[8] First a richly illustrated introductory booklet is issued, which can be bought by the participating pupils at half the cost price. The instructional visits of the teachers follow, and then the latter prepare their pupils for the visit. These visits, in which 15,000 pupils took art this year, are spread out over a number of months.

I myself am such a teacher who is faced daily by the problems of art education. I teach in a school for general secondary education, the pupils of which for the greater part go straight to the university after having received their graduation certificate. I am not engaged in teaching art to specially selected groups, but to all pupils, and this includes studio work as well as art appreciation. This is a determining factor in my approach.

Art Appreciation at School

There are so many factors determining the approach to art education. There are geographical factors, for instance: the possibilities in, let us say "Peyton Place" will be different from those in New York City, to say nothing about the differences within the city itself. There are possibilities, and therefore restrictions, which are determined by the financial means available, the pupil's background and social environment, the curriculum, and the art teacher's personality. Let us just touch on a few possibilities. We know the so-called "Bildanalysen" (analyses of the picture, the image), as they have been developed by Johannes Itten in his Bauhaus period. The danger then is not imaginary that the pupils may see elements of pictures and miss the picture. The courses "Doing and Seeing" mentioned just now are based on this method. In the East German periodical Kunsterziehung Neumann points out a danger in "Bildanalysen".[9]

That is one of the reasons why in the courses I have mentioned, "doing" precedes "seeing." Gabrielle Lerch has made interesting investigations in Western Germany with regard to the teachability and learnability of "Bildanalysen".[10]

The chronological approach is very often employed, especially with regard to art history. Robert Saunders calls this in School Arts "The tyranny of chronology. It begins in September with the cave paintings, moves into the Neolithic Age, Egyptian tombs, etc. and breaks down under the simultaneity of Baroque, Rococo, and the English, Italian, Flemish, German, French, and Dutch counterparts of each." In that fascinating article Saunders pleads for the so-called "topical approach", and bases himself on research done at The Ohio State University.[11] Yet, to my taste, there is a little too much of the laboratory in his exposition, and the execution requires highly qualified art teachers, and ever so many prodigies.

The method of comparison stimulates observation, but one should beware of comparison of certain qualities at the expense of others. One cannot blame an orange for not tasting like a banana, but one can blame it for being sour. In the East German paper "Kunsterziehung", Wittwer remarks that one must not demote medieval art to the role of a precursor by comparing it with the Renaissance.[12]

I should like to add that if one talks about precursors too much, this can only lead to the conclusion that we must now have reached the summit of the mountain of art. Only too often, no doubt, have we talked about a work of art as a "stage of development".

Solomon sees art appreciation in the greater connection of the "school without walls." In his Education-through-Art course he has the totality of human existence observed through the spy-glass of art. I have had the pleasure of getting better acquainted with his views, as Solomon has worked in the Netherlands as a Fulbright teacher. To put such courses into practice, highly qualified art teachers are needed of the type of which Solomon himself is an example.[13]

There is much talk about the interaction between seeing and doing. To me this also seems to be a very important question. Our own way of seeing is different from that of our pupils. You will no doubt have discovered that unskilled spectators for instance take a drawing with large unused fields on white paper to be a winter landscape, even if it is a water color by Cezanne of a sunny summer scene in Provence; I had this experience a short time ago with a few pupils of mine. It is indeed a well-known phenomenon, which was already described by Dr. Hoffman at the FEA conference at Basel.

Art we to speak here of the ambiguity of the work of art? A Buddha may seem as alien in western eyes as an image of the Virgin Mary in those of an oriental. An Egyptian sepulchral statue was properly speaking not made for mortal eyes, so how can we expect to fully experience such a work?

Man needs images in order to see reality.[14] Oscar Wilde has said: "Nature is as the artists have seen her." In the studio work of our pupils, examples of art play an important part just as they do in art appreciation. The image of the artist can easily become the starting point for expression, and expression may influence the ability to see, for expression paves the way for a more expansive manner of seeing. Never must one type of example be made obligatory. In art appreciation the pupil is once more confronted with examples. The daily manner of observation is a starting point which the pupil has already acquired. He has also acquired a way of expressing himself, and this is also a starting point. If one should start too early using technical terms, the image, the work of art, will become an occasion for practising shop talk and for the consolidation of things already learned.

Observation is a starting point, as is the environment in which the pupil lives: first familiar images, and then those which are unusual. "Art appreciation," Deneke writes in the West German paper "Bild und Werk", "must not be celebrated by the teacher but must also be tried by the pupil."[15] This latter task is of great use. The activity consists of looking together, thinking together, discussing together. Art appreciation must not be monologue, but dialogue and discussion, in which the pupil is changed from a listener into an observer. A discussion involving opinions and views expounded and defended must be a kind of awakening to the reality of seeing. I can assure you that these discussion, in which the teacher should accept the pupil as an equal participant, are a fascinating business. But let us not forget to look, for plastic art is visual, and there is nothing in it that cannot be seen, though this does not mean that it can be seen by everybody.[16] Here is where the education for art appreciation begins. Lichtwark started it more than half a century ago, when he made his gallery in Hamburg available for the artistic education of young people. Many questions remain unanswered, however, and it is my opinion that we are only at the dawn of education for art appreciation. Research has only just begun, and it may well be that the United States is leading the way.

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SOME ISSUES ON ART EDUCATION IN AFRICA: THE NIGERIAN EXPERIENCE

SOLOMON IREIN WANGBOJE
NIGERIA

The stage has been reached in African education when those who are interested in or charged with art education in Africa can no longer remain passive. With the attainment of political independence by the different African countries, the one most important preoccupation of each government is education, considered the gateway to economic and social progress. Although priorities have understandably been accorded scientific and technological development, it is beginning to dawn on educational planners in Africa that the aesthetic aspect of education cannot be overlooked, if independence is to be fully attained. Whether this feeling is politically motivated or not is beside the point at this moment. What is important is that there is a growing awareness of the values of African art and culture, and a cultural awakening has become evident. This is borne out not only in many pronouncements of African leaders but also by actual manifestation which resulted in two important happenings in the last three years: the Dakar Festival of Negro Arts (1966) and the Pan African Cultural Festival in Algiers (1969), the latter drawing as many as thirty-five independent African countries as participants.

Art has always been a highly significant and important element of culture in Africa, and with the emerging political and independent thought lending support to its development and preservation, it seems reasonable to hope that art will be restored to its proper place in the new scheme of things.

I intend in this paper, to deal with the development, problems, purpose, and planning of art education, but will confine most of my observations to Nigeria, because as a Nigerian involved in art education for some time, I have had the opportunity to observe at close quarters some of the issues discussed here. Second, Nigeria occupies a unique place in African art history and shares some of the problems of development with other African countries. Third, as there are several programs of art education going on in Nigeria today, an examination of them might throw light on the future of art education not only in Nigeria but also in other African countries with similar educational goals and which are in an equivalent stage of development.

Of the major problems of Nigerian art education, the shortage of qualified art teachers is perhaps the most acute. With the new plans being formulated for all levels of education by the appropriate ministries, the time is ripe to take a look at the development of art education with a view to identifying the problems, the purpose, and the planning, if art is to take its rightful place in Nigerian education.

It is an acknowledged fact that it is in art that Nigeria has made her greatest contribution to world culture. Her carving, handicrafts, and metal and bronze sculptures can be found in many of the world's great museums of art. In fact, speaking of the continent of Africa, Fagg has observed that "in Nigeria alone can we discern the main stream of artistic development through two millenia and more....it is to Nigeria that all the African nations must look as the principal trustee of the more durable fruits of the Negro artistic genius."[1]

The bold and imaginative Nok terra cotta heads of Ife which represent a naturalism comparable to Greek classical sculpture, and the famous heads, figures, and plaques from the foundries of the city of Benin, bear eloquent testimony to Nigeria's past achievements in the arts. They are the works of traditional artists who had not the benefit of the western form of education. Their training consisted of serving an apprenticeship with a master craftsman where observation, imitation, and practice formed the main basis of training. The length of apprenticeship varied from one workshop to another, but it was generally long enough to permit the trainee to get a rigorous training so as to reach a good level of achievement before qualifying as a craftsman. It was the only form of art education before the introduction of western education.

Although Nigeria's cultural contact with Europe dates from the fifteenth century when the Portuguese first visited Benin, the impact of western influence was not obvious until about the middle of the nineteenth century when the annexation of Lagos as a colony (1861) gave the British a foothold that was to last a century. However, the presence of the British in Nigeria began in earnest during the "Scramble for Africa", when the different European powers each carved a new market and sphere of influence in Africa. The Industrial Revolution in Europe necessitated this, for it created the urgent need for new markets overseas. Africa, being the only continent that was relatively untouched, provided the markets for manufactured goods and the source of raw materials needed in the factories.

Like that of the other European countries, the overriding objective of the British in Nigeria was concerned with commerce. Because they believed that "in order to have legitimate trade, one must have a people of developed culture, reliable and industrious habits and amenability to instruction in the new skills",[2] the British were faced with the necessity of establishing the western form of education among the Nigerian native people. However, missionaries had already begun to run their own schools in the early 1840's, although for a different purpose -- that of religious instruction. To the missionaries, education was only an instrument of religion, whose aim was to spread the Word of God, and the curriculum was laden to foster Christian teaching and ideals.

At the outset, missionary education tended to alienate the people of Nigeria from their culture and their way of life. Coleman refers to this as a total religious cultural conversion, and as a production and reflection of European evangelical theology of the nineteenth century. He writes:

> Christianity, progress, European culture, and moral excellence were all regarded as aspects of a monolithic whole. Not only was European religion presumed to be higher than African religion, but European values and institutions were considered superior to those of the African.[3]

Referring to the Nigerian experience, Crowder observes that conversion of the local people would have to be not only from the traditional religion (which gave impetus to, and motivated most of the artistic creation) but from the whole way of life which was intertwined with it and supported it.[4] Traditional art was particularly looked upon with disfavor as the missionaries associated it with "idol-worship" and therefore a hindrance to Christian evangelism and conversion. There was widespread evidence of direct and often deliberate attempt to destroy or suppress the indigenous arts and attendant ceremonies that inspired their creation. Under such a hostile atmosphere, it was little wonder then that while the mission schools made provisions for the teaching of the three R's (in addition to religion), art was considered unfit for inclusion in the school curriculum. A more remote cause can be attributed to the indifference of the British people to art back in England. It was at a time when William Morris, the great exponent and prophet of art made by the people, was so moved by the indifference of his people to art education that he asked:

> Is art to be limited to a narrow class who only care for it in a very languid way, or is it to be the solace and pleasure of the whole people? I do not want art for a few, any more than education for a few, or freedom for a few.[5]

Against this background was the British colonial attitude toward education in Nigeria. In an illuminating study of the early attempts in education in Nigeria, Abernethy puts the British attitude in proper perspective when he writes that the officials of the British colonial government maintained that education was not a major concern of government, and to the extent that schools were needed (to produce clerks for government and commercial interests), the most convenient and inexpensive means of obtaining clerks was simply to permit the missions to get the job done.[6] And so, the mission schools progressed without government interference because they were, to a large extent, able to satisfy the manpower needs of the government. It stands to reason, therefore, that the teaching of art, which was not considered an important area of manpower needs, had no place in any curriculum that was designed to satisfy those aims of government and commercial interests that the schools were primarily meant to serve.

The first school known to have had art in its curriculum was the Hope Waddell Training Institute. Founded in 1895 by the United Free Church Mission for the purpose of training teachers and pastors, it established a broad program in order to provide qualified personnel for the efficient running of both the church and the state. Like all other missionary bodies, the first consideration was to make art serve religion, and hence only such practical arts as carpentry, tailoring, printing, and metal work were taught.

However, the establishment of art as a school subject was the result of individual efforts and initiative rather than the work of government or church organization. Another development that helped art education at its teething period was the changed attitude to education at the beginning of the twentieth century. In the early 1920's for example, with a steady expansion in education at the elementary, secondary, and teacher training levels, the running of schools was no longer the monopoly of the mission bodies. Government and other private agencies began to establish their own schools. About the same time, too, following World War I, there was a general criticism of colonial policy toward education in Africa with regard to curricula, administration, and organization. One outcome of this was the setting up of several commissions to examine the education of the natives of Africa. Some of these recommended such things as the strengthening of Native Staff and the adaptation of education to suit local conditions.

The foundation of modern art education in Nigeria was laid in 1923, and it came about as a result of the vision and initiative of a Nigerian artist, Chief Aina Onabolu. Three years earlier, he had gone to the United Kingdom and France to study "the European sciences of painting, perspective, anatomy, and the other specializations and auxiliary disciplines which characterize European art education."[7] He thus became the first African art student in the United Kingdom. Upon graduation with a Diploma in Fine Arts (london and Paris), he returned to Nigeria to start his teaching career which spanned a period of forty years.

In the light of contemporary art education in Nigeria, Onabolu's achievements as an artist and as an art educator are spectacular, and he rightly deserves the name of "Father of Nigerian Art". Not only was he an educator, he was also a man who believed in the ability of the African, if given the opportunity, to match what the European achieved in the fine arts.

It is of special significance that Onabolu's vision as reflected in the courses of study he planned for Nigerian schools in the early 1920's, had a far reaching effect on successive phases of art education in Nigeria in later years. A more important achievement of Onabolu's was his success in persuading the then Director of Education to allow qualified art teachers from the United Kingdom to take teaching positions in the secondary schools and teacher training institutions in Nigeria. As a result, Kenneth C. Murray, who proved to be the most outstanding of the expatriate teachers (they were often designated education officers) went to Nigeria in 1927. His work was to encourage the teaching of Nigerian arts and crafts in Nigerian schools. It was a task he found extremely difficult to perform as he arrived in Nigeria at a time when the policy-makers in colonial education were people in Whitehall who were unmindful of the need to foster the teaching of traditional arts and crafts in schools.

In a series of short articles[8] in which he reviewed Nigerian arts and crafts, Murray recognized them as a basic tool of education, and he recommended that their teaching in schools be regarded as an important item in the curriculum. He held the view that the arts and crafts have both artistic and social significance which is supported by a strong tradition, and he felt that the skill should be preserved. He also noted that under modern conditions Nigerian arts cannot stand still and that their continued existence and survival will depend on the respect, admiration, and support of the people themselves. Another aspect of Murray's activities, one in which he was more successful, was concerned with the preservation of Nigerian art. He saw the urgent need for museum establishments to house and preserve Nigeria's antiquities; otherwise, a combination of circumstances such as the nihilistic attitude of the early missionaries in Nigeria, aided by climate and the depredations of collectors, might destroy Nigeria's achievements in the arts, notably in bronze casting, terra cottas, and wood carving.[9]

Murray's many years' service as Superintendent of Education in charge of arts and crafts, Surveyor of Antiquities, and Museum Director, in that order, changed the course of art education in Nigeria by focusing attention on the educational value of the traditional arts. His task was not an easy one, not only because he was not given any frame of reference for the organization of an art program for Nigerian schools, but also because of the indifference and lack of support of the government officials, who were not prepared to give moral and financial aid for what they considered a non-income-producing enterprise. However, with his belief that a knowledge of local arts and crafts was basic and that a study of them could form the basis of a true contemporary Nigerian art education, Murray carried his crusade to several parts of the country. He succeeded best in Eastern Nigeria where he trained a number of Nigerian artists and art teachers, notably at Government College, Umuahia.

While Murray was at Umuahia, another pioneer in the field of art education, Mrs. H. L. O. Williams, was at neighboring Uzuakoli. She had accompanied her Englishman husband to Nigeria in the early 1920's to found the Methodist College, Uzuakoli. She saw the need to train Nigerians as illustrators; in other words, she was interested in the utilitarian and not the aesthetic aspect of art education. As often happened in her time, Mrs. Williams did not receive much encouragement either from government or the local people. When she left Nigeria in 1939, her work was discontinued because art was considered of no economic value to the students.

The attitude of the Nigerian government to art education had changed sufficiently after World War II to allow for some measure of tolerance and recognition of art as an important area of study. In 1950, the government created the important position of Federal Art Adviser within the Ministry of Education. Since its creation and until 1967, the position was held by the well-known Nigerian artist, Ben Enwonwu, a former student of Kenneth Murray. Enwonwu, who has been described as one to whom belongs the distinction of making Nigerians art-conscious, appeared to have had considerable difficulty in carrying out his assignment. Although his duties embrace all matters pertaining to art, lecturing and advising on art to all secondary and university institutions throughout Nigeria, and assisting young artists of the country, Enwonwu appeared not to have used his position to its fullest advantage to advance the cause of art education in Nigeria. He has, however, been more successful in the service of the government by carrying out a number of art commissions, some of which are of international importance to Nigeria.

Soon after the Second World War, Nigeria embarked on providing for higher education in the country. In 1947, a delegation from the Inter-University Council for Higher Education in the colonies recommended the establishment of colleges on the general lines of the United Kingdom polytechnic. One outcome of this recommendation was the founding of the Nigerian College of Arts, Science and Technology, with branches at Ibadan, Enugu, and Zaria. Part of the basic policy of the development of the College was that provision should be made for full professional courses which will satisfy the appropriate professional institutions for the purpose of entry to their own examinations. As a result, a Fine Arts Department was established at the Zaria branch in 1955 to train professional artists and art teachers. This marked the first time that art education has had a place in higher education in Nigeria. Hitherto, prospective teachers of art were trained overseas, mainly in the United Kingdom. Because this was expensive and art education was not then considered a priority area of training in a country that is trying to develop her resources with emphasis in science and technology, the number of qualified art teachers could be counted on the fingers of one hand.

The original idea of two types of art education courses at Zaria -- the three-year and the four-year course of study -- seemed to have been abandoned in order to meet certain United Kingdom specifications. The three-year integrated course in which students follow a general fine arts course with special emphasis on the teaching of art, had a short run before it was scrapped to give way to the four-year course leading to the award of a diploma of Fine Arts. This certificate was recently replaced by the B.A. in Fine Arts, when the college became the Ahmadu Bello University. The four-year B.A. in Fine Arts is designed to train professional artists who specialize in one area after two years of basic training in art. Courses offered for specialization include painting, sculpture, commercial and textile design, and ceramics. Patterned after the United Kingdom art school, the Art Department in Zaria believes in, and emphasizes, a strong background in studio practices.

Recently, as a result of expansion in university education, the University of Nigeria Nsukka (temporarily closed as a result of the Nigerian civil war), with its own Department of Fine Arts, was established. With a well-defined program of art education designed to award a bachelor's degree in four years, it is off to a promising start. Unlike the school in Zaria, which is British-oriented in curriculum, the University of Nigeria has a broad program patterned along the lines of a typical American college. In addition to providing a basic and comprehensive training in the visual arts and professional training in one major area of specialization, it offers a general background in the liberal arts.

Supplementing the output of these two Departments of Fine Arts, is the Art Department of the Yaba College of Technology, a Federal Nigerian Government institution operated by the Ministry of Education. The department, started as a preparatory school in 1952, offers a two-year basic training in general art. Its graduates hold an equivalent of an intermediate certificate in art which enables them either to find junior employment in industry and advertising agencies, or proceed to Zaria or Nsukka for a degree course in Fine Arts, if they meet the University entrance requirements. More often than not, they do not, and therefore many of them join the unemployment market.

Art education in Nigerian schools, especially at the lower levels of education, is far from satisfactory both in terms of the number of schools in which art is taught, and the method of instruction; even the program content and scope of activities have been questioned and criticized. The shortage of qualified art teachers is a perennial problem, but even where teachers are available, art education seems to be seen strictly in terms of drawing and painting. This is regarded as restrictive in terms of experiencing art and providing exploratory opportunities for the student. Beier's observation is pertinent when he writes:

> It is a common-place that schools or institutions do not produce artists, but it is also true that they can prevent the development of potential artists. This is in fact what some Nigerian schools are doing at the moment. For they do not give free play to the creative ability of the child, but rather try to force it to follow what is considered a European pattern.[10]

What is absurd in Beier's view is the fact that the European model that is being imitated belongs to the nineteenth century and not to the present. Specifically at the primary school level, Beier states that the child is taught to look at traditional Nigerian art as crude and primitive, and to copy dull and conventional realistic drawings from textbooks. Thus Nigerian children who grow up surrounded by works of art of varied and exciting styles, are taught in such a way that they never look at these works.[11]

Partly in reaction to the failure of Nigerian schools to encourage the creative ability of the child, Beier was instrumental in, and perhaps the chief architect of, an experiment in art education which was organized by the University of Ibadan and Mbari (the artists and writers club) in 1962. The idea was to take art away from the regular classroom situation and expose people of all stations in life to a kind of "creative freedom". The experiment was first tried in Mozambique (1961). "The aim of these schools," writes Beinart, "was to create for a short time an environment of complete liberation and intense work, in which young people with different backgrounds and varying amounts of previous training could find personal solutions to set problems."[12] At the Nigerian school, the course was focused entirely on the investigation of materials from which further discovery led to broader issues.[13] The teaching was meant to show the infinity of choices possible and to allow students to make from their personal choices things that have validity for them.[14] Beinart, in describing this experiment in art education in Athene, believes that there are many choices that Africans can make today -- between the traditional and the vast new import of international ideas that can help them define what they want to say. A sense of improvisation was an important aspect of the experimental teaching since its protagonists believe that in areas where there is little money to spend on imported art materials, some improvisation can go a long way in solving material problems.

The experiment in art education was followed by two brief workshops at Oshogbo in 1963 and 1964. The writer was at the last workshop, organized for printmakers and conducted by the famous Dutch graphic artist, Ru van Rossem. After the cessation of the series of workshops, some of the founding members of the workshop who had not previously taken a course in art are now seriously involved in creative work and are making names for themselves in Nigeria and abroad.

Those who have watched this new approach to art education in Nigeria and elsewhere in Africa are beginning to question the validity of the conventional art school which they consider an extension of European thought and which may not necessarily be suitable for present-day Africa. They tend to favor the workshop approach, which is informal and yet intimate; besides, the workshop approach offers opportunity to the talented artists who by their education or lack of it, cannot find a place in academic institutions where the art school usually is accepted. Whatever side one may be on, it appears both schools have some validity, and hence, can operate separately or jointly.

Let us return to the urgent problem of the shortage of qualified art teachers, since it is often assumed that the success of failure of an art program depends to a large extent on the teacher who must have not only a good command of his medium of expression, but also must use this and other media at his disposal to enable his students to grow through creative experience. A look at the Nigerian experience, based on a recent study by the writer,[15] shows that most of the problems of art education in Nigeria -- the shortage of art teachers, lack of teaching materials, and narrow and circumscribed school art programs -- have stemmed from a lack of direction and concrete proposals at the federal level. (However, in the last year or two it appears a reorganization under a new leadership is taking place, and this is beginning to yield some fruit.) And this brings us to the final stage: purpose and planning. Those who are or may be connected with this phase of art education in Africa should take into consideration the following vital points:

1) Although Africa's persistent contact with the rest of the world has resulted in some acculturation, a factor that must be taken into consideration in planning, it is remarkable that the traditional arts and crafts have flourished side by side with the modern European idiom without losing their vitality and importance. This coexistence between the traditional and contemporary art is healthy, and its continuation should be a desirable element that should be promoted in art education in Africa.

2) Emerging African countries are developing along scientific and technological lines. Hence motivation for art which would serve the need of the present and the probable future, would of necessity reflect this outlook in Africa's development in order for it to be valid, meaningful, and educationally relevant. In other words, art education must not concentrate only on the aesthetic, it must stress the practical as well. The new art education must provide opportunities for expression through the plastic, the performing, and the industrial arts.

3) New programs in art should take into consideration Africa's past achievements in the arts. Some positive attempts should be made to synthesize the traditional and the contemporary forms of art. Such

programs could draw some strength and inspiration from the art of the past, but would be designed to serve the needs of contemporary African society. The traditional artist who tries to keep the traditional arts alive by adapting and developing them, must have a place in institutions where art is taught. At the university level, efforts should be made to appoint traditional craftsmen with demonstrated ability, as visiting or resident artists, as the case may be, for it is they who are trained in the traditional idiom to teach brasscasting, woodcarving, leathercraft, pottery -- subjects that should find a place in any new curriculum of art. They should teach side by side with teachers who will instruct in the more international and academically-oriented courses of painting, sculpture, graphic and industrial arts, and art history. Besides, the use of local talent not only would ensure a sense of national pride and identity by giving it an honored place in education, but it would also encourage the use of local materials. Thus the problem of imported art materials would be minimized.

4) The workshop approach, besides having its roots in African traditional education, requires further exploration and encouragement since it offers opportunities to those who, for one reason or the other, are not privileged to study art in established institutions. Its informal and yet intimate atmosphere could prove conducive to art education.

Above all, like most other educational programs in Africa, art education programs would call for a reorganization of existing structures, preparation of new textbooks, and provision for new materials of instruction. Of course, the success of future art programs would be dictated in large measure by the economic, social, and artistic tradition of each African country; the scope, context, and orientation would be influenced not only by the educational goals of each country but also by her resources. However, if anything is to be done to improve the lot of art education in Africa, the time is now, when the artist has an important role to play in the history of Africa and in helping to shape and define its identity. It should begin with the schools.

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THE IMPACT OF THE 1960 UNESCO SPONSORED INSEA GENERAL ASSEMBLY ON PHILIPPINE ART EDUCATION

PABLO J. VICTORIA
PHILIPPINES

The Republic of the Philippines is a small country in the southeast Pacific, with Taiwan, Borneo, Malaysia, Indonesia, and Japan as some of her closer neighbors. Unlike most countries, the Philippines is composed of more than 7000 small islands with Luzon, Mindanao, and Visayas as the major or larger among the numerous islands. On these three, we find the concentration of Filipine population today: 37 thousand persons.

The country, like any other country, has its past -- partly recorded and mostly unrecorded. Besides its original inhabitants, it was settled by people from neighboring places, first through the natural land bridges which existed when the country was still a part of the great mass of land that historians told us about, and second through the series of migrations that continued even after the glacial period that partially submerged portions of the land mass and separated the Philippines from the rest of Asia. This event did not in any way isolate her. Seafaring traders uninterruptedly continued to come and go. Contacts with the outside world were maintained until 1521, when Ferdinand Magellan, intrepid navigator from Spain, set foot on one of her islands. This rediscovery led to the annexation of the islands to the vast Spanish Empire. From then on, the history of the Philippines has been closely linked with Spain and with the rest of the western world. This link was to continue for almost 400 years until Spain ceded the Philippines to the United States in 1898.

The Spaniards found that the "natives" were already having trade and other cultural intercourse with their Oriental neighbors. They were already practising the arts of boatmaking, weaving, implement and furniture making, carving, and other minor visual arts. Their daily activities in connection with these arts were in no way different from the people of other countries. For art and the practice thereof was the natural outgrowth of their practical everyday needs as well as their desire to express and communicate. True, there was no formal teaching of the arts during that time as we have it today. But just as well, art found its way in the lives of the natives. Direct handling of materials and the fashioning of them into usable visual forms for personal or group use resulted in more meaningful and satisfying experiences. The Spaniards found the Filipinos highly creative. They utilized this artistic potential in building and decorating churches. The church altar was the focal point of artistry. The local woodcarvers saw the flowering of their talents in the elaborately carved saints and furniture, but the subject was limited to religious themes only.

Art also became a part of training in the schools, especially when the art school for those who were talented in drawing, painting, and sculpture was founded. But it was during the American regime that the formal teaching of art was accomplished on a wider scope. Drawing was readily incorporated in the elementary curriculum. In the teachers' training schools, Drawing I and II were offered. This must be the first formal inclusion of art education in the curriculum. However, most activities were in drawing to develop skill in the use of materials, and emphasis was on the "training of the eye and hand" rather than on creativity. From then on, dedicated art teachers in the government training school tried to prepare carefully graded courses of study in drawing. From 1915 up to the outbreak of the Second World War, several courses of study in art were prepared, particularly for the public schools. Generally they are characterized as stereotyped, dull, and difficult, and the methods used were authoritarian. Drills in drawing were observed, and children were taught to copy. A strict grading system, high pupil expectation, and high standards based on adult work were followed. Art activities were limited. And for lack of trained art teachers, the teaching of art in the classroom followed the same pattern as the teaching of the different academic subjects. It was only in the middle of the 1950's that a new tangent in the teaching of art to children was introduced in the Philippine Normal College, a government teachers' training institution. The "integrative technique of teaching" was introduced whereby art became a part of the total learning-teaching process. Art teachers were instructed for the first time to correlate their art teaching with other subjects, thus giving them a chance to help children grow through art.

For the first time the philosophy of John Dewey, particularly regarding the role of art in the education of the child, was put into focus. Whereas before, children were not given the opportunity to express themselves, now the teaching of art had moved away from the cold method that had characterized it for so many years. A handful of art teachers who were oriented to John Dewey's philosophy of education tried to express themselves in the most vocal idioms that they believed were consistent with the needs of the time. They were exposed to the new thinking initiated by their fellow art teachers in the more developed countries. They became acquainted with the Dewey philosophy which required them to put emphasis on expression, originality, and appreciation. For the first time the children were encouraged to express themselves freely and spontaneously on any subject, in any medium.

Nevertheless, this kind of approach baffled hostile and unsympathetic teachers and parents. They were too slow to accept the fact that the old ways must give way to new ideas. They were reluctant to leave behind them their obsolete way. And so it was in a setting like this that the International Society for Education through Art Third General Assembly was held in Manila in 1960. Nine years have passed since then. Those among you who were in that assembly perhaps would like to know the result of your work. What an amount of work, time, and money was involved! Was it worth the trouble, the effort, and expense? The big question at the moment would be "What was the significance of the 1960 INSEA General Assembly on Philippine art education?"

For my part, I wish to see again, (and I hope you will excuse me if I become a little sentimental) those faces, familiar ones, who graced the assembly hall in 1960. I wish to see again the delegates from Australia: Mrs. A. P. Derham and Mr. Ben Croskell; Dr. Charles Dudley Gaitskell and Professor Sam Black from Canada; Professor Chen-Bing-Sun and Professor Hsiung Ju from the Republic of China; Dr. J. A. Soika from Berlin, Germany; Professor Saburo Kurata, now INSEA President, Professor Taro Kawano, Professor Shinju Sugiyama, Mr. Shoji Ue and Mr. Sakae Hagehara, from Japan; Mr. Lee Hang Sung, Mr. Lang Wooc Lee, Mr. Won Kim, Mr. Su Ho Jo, and Mr. Sang Ki La from Korea; Mr. William Barrett from New Zealand; Mrs. Obchoey Sirikit and Somchin Manoonsin from Thailand; Miss Jun Mendoza from the United Kingdom; Dr. Edwin Ziegfeld, Mrs. Pearl B. Heath, Mr. William McGonagle, Mrs. Barbara C. Nottingham and her daughter, Mrs. Paoli Tolman, whom we are missing now, and Miss Elizabeth Muller from the United States; and last but not least, the 271 delegates from the Philippines.

I wish to thank you again for having attended that very historic art education assembly. I said historic because it was the first of its kind ever held in that part of the world. From the point of view of international understanding, you brought cheer and confidence not only to the devastated areas of the Philippines but also to our fellow Orientals who were at that time still recuperating from the wounds and heartaches as a result of the Second World War. The time and setting could not have been any better at that time, for we in the Orient were in need of your moral and aesthetic support.

The assembly has accomplished what the artists and art educators in the Orient have failed to do in our long history as neighbors in Asia. Except for the regional meeting of professional painters in Asia in 1957 (also held in Manila), no other meeting of this kind has ever been held in Asia. The meeting broke down the barrier that we could not break ourselves. Especially we artists wanted to establish at least a dialogue, but we were at a loss as to what we must do to accomplish it. Nobody was there to guide us. The assembly not only broke the barrier, but it also opened our hearts and minds to a reality that one of the hopes for peaceful coexistence among Asians is through the arts. For there is much truth in what we now believe: that artists could never be a cause for misunderstanding. Artists speak a universal language founded firmly on self-expression and respect for others. Only politicians make us quarrel.

Geographical conditions, language variations, and other cultural and economic difficulties are the barriers we still aspire to surmount. That 1960 Assembly opened the beginning of this dream. We are still working toward better understanding at least in Asia, and we have already set foot on a common ground of understanding. The exchange of cultural activities among ourselves in Asia in a short span of nine years has far surpassed the very few we had in the distant past. The exchange of children's art exhibitions and even of those of professional artists have become more and more frequent since 1960. Cultural missions among various countries nowadays are very common. We are not strangers anymore among ourselves. We are familiar with the art education programs in Japan, Korea, Indonesia, Malaysia, Taipei, Thailand, Hongkong, and Australia. We have established a bond of friendship with other eastern and middle east countries like India, Pakistan, Iran, and Afghanistan.

This understanding transcends our regionalistic ideologies. Understanding ourselves led to understanding the rest of the world. We are all aware that we in the Orient are a part of a great world family. There may be some differences in this part of the world, as there are anywhere else, but we know deep in our hearts that art educators here are aware that they have a mission to contribute to a friendly, brotherly climate with the countries in all parts of the world. After that historic 1960 INSEA Assembly, we felt that bond of belonging of which history has long deprived us.

Now we listen to you, as we had in the past; but now you have started to listen to us, too. You restored in us that respect and confidence in ourselves. You have restored in us our faith through art, which carries with it the mission of not only beauty and order of the visual and plastic arts, but also the meaning of the brotherhood of men based on mutual respect. And is this not one of the aims of the INSEA? This must be the reason why in the 1963 INSEA General Assembly in Montreal, Canada, the theme was "Art and International Understanding."

To us Filipinos especially, the 1960 INSEA General Assembly has been a great blessing. At the beginning of this paper I mentioned the condition of our art education program from 1915 to the year prior to the 1960 INSEA Assembly. Indeed, the 1960 INSEA created an impact which involved results which perhaps would take us many years to realize. No other event in the history of the art education movement in the Philippines has ever created such far reaching influence and meaning.

The 271 Filipino delegates came from all over the Philippines; they were superintendents of schools, supervisors, principals, classroom teachers, and delegates from various organizations and offices that have something to do with art education. This group represented a cross-section of people who needed exposure to contemporary concepts, philosophy, and practices of art education. Hearing all these directly from the respected authorities, was a gift from Heaven, that no amount of reading, talking, and even doing on our part could have created. And the amount of work that these new thoughts inspired on our part and the chains of reactions that these ideas initiated are indeed invaluable. Whereas before, the language of art education was foreign to most of us, after the meeting the picture became an entirely different one. It was a nationwide education through art, and the people to whom the message was delivered were the very people we needed most to generate the new thinking and share it with the bulk of our citizenry who are equally receptive to new and purposeful art education programs.

The International Art Exhibition that was held at the Northern Motors was hailed by teachers, art critics, and professional artists as "The most significant art exhibition in Manila." It gave us a concrete idea of how children, working under a conducive condition, unhampered by a stereotyped and adult standard, could bring about creations that are not only meaningful to the young children who created them, but pleasureable to the adults who more often than not could not understand child art. To the teachers and parents the exhibits have served as an eye opener to the values of art in the school. To the professional artists, the exhibit has opened a new vista of creativity, showing that different individuals can create in their own unique ways, that one of the surest ways to discover potential artists is to give our children an opportunity, especially in the lower grades. Simple in approach, child art, fully understood by the parents, can be the key to unlock the closed doors of educational possibilities of their children.

From then on, several art education associations, all primarily concerned with education through art, have sprung up all over the Philippines. Art exhibitions are now very common everywhere. Even the barrio people can now be reached through traveling exhibitions and exchanges of children's art works -- thus bringing art closer to people. This increased awareness of the arts found its effect on the quality of appreciation of the people. Whereas before the 1960 INSEA Assembly, art exhibits could hardly attract the layman, now they do not only come and see, they also buy! And the practicing artists are therefore benefitted. Good artists in the Philippines do not go hungry anymore. They are easily recognized whenever and whoever they are. The effect of this awareness is also mirrowed in the opening of more and more art schools. New courses in the humanities were opened. Beginning last year, humanities was made a required course for all the disciplines -- this in addition to the basic courses like art education, art appreciation, and practical arts required in all education courses.

Saturday and Sunday art classes seem to be everywhere. Whereas before, art belonged to the affluent or well-to-do, now even the off-school children can take art lessons in several schools in the evening or in special art classes that were created especially for them.

Art is a major offering in every preparatory and kindergarten school. Whereas before, nobody would want to major in art education, now it is one education course for which the possibilities of employment are limitless. In the City Schools of Manila alone (public elementary schools only) there are approximately 100 new art teachers. The problem is how and where to get the qualified art teachers. With the few art schools offering a major in art, it will take us many years to meet the demand. And this in the public elementary schools in the City of Manila alone! How about the thousands and thousands of elementary schools, both public and private, scattered all over the Philippines?

The improved economic condition of the people has also increased the desire to beautiful homes and surroundings. Parks and plazas are being beautified. Buyers of handicrafts expect better design. Whereas before, people just looked for function, now they want beauty and function together.

Whereas before the 1960 INSEA Assembly, there was not a single art coordinator in the schools, now you will find them in many provinces and cities, directing the school art programs. The private schools especially are the most active nowadays. Having the means to purchase and provide the necessary materials, the outstanding private schools give children better art education opportunities. They can also select better and more competent art teachers because they pay better than the public schools.

Whereas before the 1960 INSEA Assembly, Filipino children could not be heard in international exhibitions and competitions, now the Philippines is a good source of outstanding children's art work. Just recently the Department of Education sent four child-artists to the 19th Mexico Olympiad where they participated in the International Children's Art Exhibition. A schoolboy was sent to Italy, and a girl was sent to Germany. Some schools have exchange art programs with other countries. No longer timid as a result of their newly-gained freedom in the school, they compete in international children's art competitions, among which are those in India, Germany, Japan, and the Republic of China.

And so, today, I am most pleased to report on this impact of the 1960 UNESCO sponsored Third General Assembly of the International Society for Education Through Art. Regarding the results of a meeting like this, as measured in terms of the changes it has created in a country where such a meeting has been held, I would not hesitate to say that truly INSEA must continue to bring light not only to the already enlightened areas of the world, but even more so to the countries where the blessings of this light should be shared.

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ART AND EDUCATION: A MODERN APPROACH

IRENA WOJNAR
POLAND

Aesthetic culture becomes, in our time, an everyday need of contemporary man, in a situation in which he is surrounded by the variety of the world of art, reaching out in the shape of original and reproduced works, intensified by the mass media. That world of art, created by the artistic imagination, participates in its way in the reality of our "true" world. Its constant presence forces upon us the necessity of coordinating with it, not only in connoisseurship, but also in personal participation. The richness of this world increases with an intensive force, thanks to which not only the number of works of art increases, but also the number of arts which merge with one another, which penetrate mutually, and modify the sacred principles of artistic creativity and aesthetic perception.

Aesthetic education faces thus a concrete and general task -- the task of introducing man, from the earliest period of his life, into the complicated variety of the world of art, equipping him not so much with so-called good aesthetic taste as with the ability to understand the diversity of works of art, to comprehend them, both the historic and the contemporary.

These new tasks seem to be noticed by practicians and authors of curricula. For the formation of the aesthetic culture of man should be realized from early youth. Present concern for the need of including different fields of art in this education, not only the plastic arts but also the musical, literary, theatrical, and film arts, is certainly a positive symptom. It is becoming more and more obvious that the aesthetic culture of man is not a compendium of knowledge of the history of literature or painting but an orientation in problems of the artistic culture of the past and the present.

The realization of aesthetic education seems to be very difficult in practice. Difficulties result first of all from the fact that the "program scale," the proper arrangement of factual material, consistent with the development of the psyche of an educated man, has nowhere been planned. It is not precisely known what is "more difficult" or what is "easier" in art. Neither has it been sufficiently examined to what degree one's own artistic activity makes easier the so-called understanding of art, particularly of plastic arts and of music. School curricula in the area of the arts are generally too reticent about the controversial field of contemporary art, making use almost exclusively of historical examples -- a practice which creates distrust towards everything which is new.

It would have been impossible to talk about outlines of "aesthetic education," about education of the personality of man through art, if there had not existed real social conditions for general education of the aesthetic culture of man, education "broadwise." For only when we consider a broad range of education, general accessibility of art and its "open" values as concrete, can we think about translating these values into concrete elements of a deeper personal life. We must thus try to answer successively the question: to what extent is aesthetic education the enrichment of moral education, and a multiplication of mental education, as well as the formulator of a creative attitude? These answers will be the subjects of the further course of our considerations.

Patterns and Antipatterns

The fact that art fulfills an important role in forming moral attitudes of man has been discussed for a long time. In Greek antiquity two separate conceptions of such an education were outlined, two orientations which, in different apprehensions and transformations, exist also in our time. Each of them has its merits and its specific dangers.

The first of these orientations or conceptions can be linked with the philosophy of Plato and with the thesis that a properly chosen art can shape man into being both beautiful and good.

From the times when reading Parallel Lives by Plutarch had been recommended to young men, the trust in moral principles was transmitted particularly by works of literature which were endowed with the possibility of presenting model moral situations and model human characters which could serve as patterns to be followed. That is how the conception of art as a "handbook of life" was created, the basic conception of moral education through art consisted of a directional organization of imagination which was made possible through the fact that the received identified himself with presented situations of the characters of heroes. These heroes, in literary, theatrical, or film works, have always grown from definite concretes of life, and they have always been realized by evoking feelings of sympathy or approval which are more intensive as links are more concrete with the real situations of the receiver, his life experiences, and his level of expectations. This kind of educational possibility of art is often a subject to educational abuse, when one attempts to construct, for an immediate moralizing use, works with a so-called moral which are consciously removed from the truth of life and which suggest a trivial and false philosophy of reward and punishment.

It is not, however, true that moral action by means of art must be unequivocally positive. We notice significant dangers in this particular field, because in numerous works of art there are many examples of situations and decisions which contradict the generally accepted principles of morality or of interhuman relations. Stating the fact that people deal with works of art covering a range of moral meanings which is unavoidable under the conditions of the general presence of art, we should not keep our eyes shut for the existence also of an antimoral influence of art upon man. We cannot help but notice in contemporary life the intensification of the danger of crime, violence, and lawlessness. Although no serious research has proved the direct relationship between these phenomena and the interest in art dealing with crime, educators, nonetheless, often think with a deep concern about the popularity, particularly among the young, of films and literature which deal with violence, and they associate this fact with numerous difficulties of educational nature. However, the subject of crime, violence, and lawlessness can be found in the greatest masterpieces of all times, in the Greek tragedy, in Shakespeare's or Dostoevsky's works, and all these works are included in the obligatory program of cultural education of every man. How, then, can the conception of education through moral patterns presented in art be connected with necessary levels of moral education, with making man responsible to difficult and complex questions of life and morality?

Still another trend of moral education through art should be outlined, one which is also rooted in Greek thought and art. In the first case, Plato's aesthetics reminded us of the Apollonian or the Orphic soothing function of art. Now we shall refer rather to the aesthetics of Aristotle and the catharsis function of art connected with its Promethean or Dionysian acts, i.e., with moral shock, shaking of internal balance, and dramatic effect. It is necessary to achieve catharsis and to evoke self-dependent critical reflection when man already possesses a certain fund of life experiences which prove the awareness of conflict, and dramatic and irresolvable situations.

Education of moral patterns, obligatory for the first stage of moral education and valuable in the lasting perspective of affirmation of life, must be enriched, or complemented by necessary education of moral conflicts or, to use more contemporary terms, by education of antipatterns. It seems that stories of Cinderella or David Copperfield are equally needed for the full moral education, as are the stories of Antigone, Hamlet, or Raskolnikov. The share of moral education through antipatterns, which require a critical evaluation and self-dependent moral reflection, may increase as the amount of life experiences increases. The intention of imitating gives way to the need for reflection and understanding and eventually to the formation of a critical and self-dependent moral attitude and conscious determination of one's own experienced moral truth. We can notice the influence of art in both kinds of moral education, which are useful to the same degree and which are noncontradictory to the same degree as is a comparison between Orpheus' song and the tragedy of King Oedipus.

Human and Inter-Human

From its earliest beginnings, art has been to the same degree a personal matter of an individual man as a matter of community, and participation in collective aesthetic manifestations has intensified the membership of a group and the tie among its members. Numerous researchers of primitive cultures agree in their convictions about the magic function of art as a manifestation of man's struggle with the mysterious and hostile forces of nature.

The Utopian attitude towards the educational possibilities of art has always assumed the duality of its actions: forming a better individual and forming a better society according to the principle, which has not been closely defined, that quality of particular individuals decides the character of a whole.

Nineteenth century aesthetic theoreticians were interested not only in the social origin but also in the social functions of art. They stressed first of all that the ties created by common aesthetic experiences were to be ties of a deeply emotional character, a guarantee for a better social apprehension and communication. Contemporary sociologists, concerned with the importance of the problem of communication in today's world, look for the essence of this phenomenon in art itself. The increase of social accessibility of art influences the mass generalization of definite values, or models of these create specific categories within the interhuman community in the area of imagination. Richness of interhuman contacts developes not only through historical artistic heritage, but also through contemporary artistic creations, particularly those which are generalized by mass media. These become the basis for specific ties in the dimension of emotional life and of imagination, a new category of participation in the community of the world not existing in reality.

Individual contacts as well as personal contact were the expression of interhuman relations of earlier times. Today these relations are to a great extent determined by mass media, in which the share of art is ever increasing. The figure of a lonely man sitting in an apartment in front of the TV set is a certain symbol of this new quasi-participation in this would-be real world. The whole great world, strange unknown people, know "from a picture," come to this apartment from the screen.

The power of the world of imagination seems to force itself on a social scale with a great intensity. The specific quasi-participation creates acts of communication particularly in the field of patterns and models of manners, styles of life, and people's appearance. This becomes the basis for new educational problems on a mass scale.

To Know and to Understand

The role of art in the intellectual education of man is not an equally obvious matter for everybody. For in the most common conviction, and frequently also in the predominant educational opinion, art is more connected with the emotional-imaginative side of the human psyche, whereas cognitive processes are the matter of intellect. Thus art, as it is frequently thought, more affects than educates. This opinion requires a more detailed analysis because of a new interpretation of art and a new understanding of cognitive problems.

The so-called cognitive function of art has been discussed for a long time in connection with the conviction that art reflects objective regularities of the perfect nature. This opinion had its adherents, particularly in ancient times and in the Renaissance. For centuries, art was a "camera" recording facts and events in a way similar to the manner in which film orphotography is now doing it. This aspect of art -- its ability for the picturesque grasping of reality, in the form of painting or literary picture -- has been for a long time favorably treated by educators. Making use of artistic pictures for enriching educational processes has constituted one of the important elements of aesthetic education. For it was known that, pertaining to historical facts or events, there exist true parallels between scientific data with a load of dates, names, and concrete information, and artistic data proveded by novels, painting, or cinema. Art was becoming an illustration of factual data, first of all as a complement to historical knowledge. But this is only one of several possible aspects of intellectual education through art -- but the most fundamental one. There exist others.

Art enriches cognitive processes not only by means of multiplying facts and making more concrete information about affairs which undoubtedly existed, but also by showing phenomena which are almost imperceptible for ordinary people, both in the dimension of visual perception and in the dimension of phenomena of the psychic world. "For centuries," Bergson wrote, "people have been appearing whose task has consisted in noticing and showing us what we do not notice in a natural way. These people are artists... We would not have understood them if we had not to a certain degree noticed in ourselves what they are telling us about others. They are telling us that there appear in ourselves shades of feelings and thoughts which could have been expressed in us for a long time but which remained hidden."[1]

Art is given the specific and unique feature of showing truths about the world which are difficult and hard to notice, and it happens in a way independently from a concrete artistic picturing. Allusion and metaphor, the drawing of specific expressive accents, allow ordinary people who are not artists to discover new and surprising dimensions of the human reality.

personal understanding. Both moral questions and social or cognitive problems, however, will gain, in the light of art, their full educational sense only if they are accompanied by commitment of imagination.

It is only contemporary educational conceptions which notice general-personal and general-educational values of imagination. It can even be thought that the need of talking about imagination not only as a basis for artistic actions but as a personally and socially valuable dimension of the life of man was substantiated by the fact that educators noticed the general-educational values of a free artistic expression, the need for expressing oneself in different acts of spontaneous activity, stressing individuality and "creative evolution." The opinion expressed by John Dewey on the subject of imagination is particularly significant:

"It is the large and generous blending of interests at the point where the mind comes in contact with the world. When old and familiar things are made new in experience, there is imagination. When the new is created the far and strange become the most natural inevitable things in the world. There is always some measure of adventure in the meeting of mind and universe, and this adventure is, in its measure, imagination."[2]

The problem of creating anew is obviously an artistic one, but in the light of general conception of education through art, it concerns not only artists. Turning the attention towards the relation between the development of man and the spontaneous exercising of his creative possibilities, reveals the question of expression and creativity as not only artistic but as certainly a lasting and general educational achievement of the movement of "new education." As spontaneous artistic expression was interpreted as an element of development of every man, and the ability of creating as an attribute of every human being, education through creativity gained new accents, particularly social ones.

The conception of "child art" connected with the tendencies of the movement of "new education" became the basis for a new interpretation of the phenomenon of art and creativity. The stress was moved from creation of a "work of art" to liberating the creative freedom and creative imagination. What is valuable is the content of creative activity which, however translatable into objectified values, is particularly important for a full development of acting man. Making use of expression and creativity for purposes of social education constitutes a modern way, for creation of the foundations for a deeper communication among people is the contribution of contemporary continuators of the above-mentioned movement. Expression and creativity becoming means for social contacts become at the same time means for cognition of the world, and a personal relation to it.

The problem of education for creativity places itself in the center of educational questions today. For what is essential is shaping not only responsive reactions of people towards already existing works, but forming creative and constructive abilities in different fields, for the creation of the new. Creativity is interpreted as a prospective vital force realized not only in the sphere of art. The creative attitude is an ability for invention. We undoubtedly agree, however, that this process cannot be realized in isolation from the other world, that spontaneous expression is not only an individual or personal matter of a single man. There is no other way of steering into motion the creative forces of man except by means of dialogue with the outer world and with other people.

The Perspective for Homo Aestheticus

The analysis of the content of aesthetic education and of general-personal values of art is important for a general conception of the education of man. We often think today what the dream-man of the future should be like: the model, the ideal, capable of overcoming different kinds of difficulties, internally rich, consciously and critically thinking, creative, matching the greatness of his times. It is this man with whom we willingly and frequently associate all the values which are formed by art, interpreted in a modern and broad way. Not only man "aesthetically educated" but first of all responsive and creative man, capable of constant enrichment of himself and of participation in enriching his world. Herbert Read is right when he writes that "The artist is not a separate psychological type. In fact, every man is a special kind of artist."

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1 Henri Bergson, La Pensée et le Mouvant. Paris, 1955, p. 149.
2 John Dewey, Art as Experience. Capricorn Books, 1958, p. 267.

EXPERIENCES WITH ART AND SPECIAL EDUCATION

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Introduction

The importance of art in the regular curriculum is increasingly recognized. In the province of Quebec, in Canada, an inquiry on the teaching of the arts has been set up, and its report has just been published. Marcel Rioux, president of the commission, talks about a real integration of the arts in the general process of education. As for the teaching of art in special education, he goes on to say that more than any other subject, art requires awareness and invention. He mentions the fact that the art teacher in special education is forced to overcome prejudice and that he must deal with regions of human behavior that are alien to our daily logic.[1]

Special Education

Special education is concerned with children who cannot be absorbed into the regular educational system. It is concerned with many types of children: those suffering from physical, emotional, and intellectual handicaps; and those suffering from social handicaps (illegitimate children, orphans, abandoned children, and children of very low socioeconomic families. This latter category has been included at the last conference of the Quebec Association for Exceptional Children in November 1968. Special education is not concerned with exceptionally gifted children unless they suffer from emotional disorders. All these categories of children can greatly benefit from art programs, but the diversity of the categories requires that the programs be both varied and flexible. Our personal experience has been confined to retarded children and to children with behavior problems.[2]

Retarded Children

Retarded children suffer from a mental deficiency which, according to the Harriman Dictionary of Psychology, is an inadequacy of intelligence of learning capacity. The children we have worked with had an IQ ranging from 50 to 75; they were classified as borderlines between trainables and educables. Their chronological ages ranged from seven to eighteen years.

In working with these children, we have found that they need much more affection and individual attention than normal children. They are very anxious to do well and are grateful for the least effort made on their behalf. They are generally happy, contented children once they become integrated in the group. They love their school, where they find friends of their own mentality and a program geared to their own speed of development. Retarded children have no prejudice; they are not as influenced by outside stimulation as are other children; they are seldom afraid to be ridiculous; and they are not as conditioned by our values and conventions. This is why their art work is so genuine.

However, they have many handicaps: their attention span is very short. Their progress is very slow, and their output that of much younger children. Their verbal expression is often limited, and many suffer from speech impediments. In most cases, their intelligence will never develop beyond the image stage. To these children whose capabilities are so limited, art can become a very precious tool. Images correspond to their medium of thinking, which remains essentially sensorial and visual. Images can become a language expressing both conscious and unconscious experiences; they can be used to communicate ideas, feelings, needs, and conflicts, and may replace or become a complement to verbal expression.

One little boy, afraid to fight back when attacked, made a series of drawings showing children boxing, fighting, and hurting one another. Soon after this, he was able to defend himself, and he even went as far as provoking his little friends. Other boys had all their fights on paper: "You have the measles; you have a big hole in your stomach; you are burning in hell," they told each other as they drew. Their relief seemed great, and this activity was socially acceptable. As one child showed great ambivalence in his art work, he was referred to the psychologist for help. For a long time he painted angels and devils, princesses and witches, until he became able to verbalize spontaneously and wittingly: "Don't you sit here," he told me one day, "My angel is sitting here." "I would like to pass," I answered, "but his wings are in the way." "Please fold your wings," said Pierre to the angel.

Children with Behavior Problems

Children with behavior problems present a very different picture. They find great difficulty in establishing any emotional contacts; they often show an uncontrollable and purposeless activity; they seem possessed by a constant restlessness. Their energy is mostly used in mischief for which they never feel any guilt. They find great difficulty in sharing and in becoming part of a group. In fact, their conduct is very antisocial. This group of children included boys only, some of high intelligence, whose chronological ages ranged from eight to twelve years.

Like retarded children, behavior problem children have a very short attention span, but for a very different reason: the hyperactivity so characteristic of them. It is fed by their insatiable primary needs which have never been satisfied. Having never received enough, they can never give.

If presented to them in a way that corresponds to their needs, art activities can be of great value. They may become a way of arousing and holding their interest. They can channel their aggressiveness in a socially acceptable way. Art is a nonthreatening medium which allows these children to express themselves freely with a minimum of restrictions. The art educator or therapist does not expect anything but self-expression from the child. This may sometimes be a negative self-expression such as a blank or torn paper. Such expression also is accepted. Amazingly this permissive attitude may eventually result in very beautiful and gratifying art work. Success, which often had never been attained by these children, can become a first step towards real self-confidence and self-esteem. It brings about a new and more positive self-image.

Working Methods

During the years, we have evolved a working method which we adapt to the needs of different groups of children and also to the individual child. We divide the art period into three parts: the motivation period, the working period, and the verbalization period.

The Motivation Period

With retarded children, the motivation period is usually omitted. Their need to express themselves, their spontaneity, and their desire to please make it unnecessary. On the other hand, the motivation period is very important for behavior problem children. It is the social part of the activity and the time when their attention and interest are most stimulated.

For motivation, the children are gathered close to one another around the teacher, who suggests a very general theme to arouse their interest. The children are then asked to elaborate upon this theme. For instance, on the theme "ways of transportation," some children may mention conventional ways such as trains, ships, and planes, while others may show more fantasy by talking about carrier pigeons or Jonah travelling inside the whale. If the conversation lags, the teacher may stimulate it by asking a question. Occasionally, it is a good idea to allow the children to suggest the theme.

The Working Period

During the working period, each child goes to his individual table, where he is left alone. He may draw or paint, using the theme suggested, or he may ignore the theme completely if he so wishes. Provided he stays at his table and does not disturb others, he is not required to work if he so prefers. For the antisocial child, respect for others and for their work is one of the initial steps towards socialization. During this period, the art educator is at the child's disposal, but he must never interfere with the child's work. The role of the educator is not to impose his own ideas or preferences, but to stimulate the child to express himself freely. The instructor must know the child's limitations as well as his capabilities. He should be aware of the child's manual ability, his motor coordination, his concentration ability, and his graphic development stage. Only then can he understand the child and help him to achieve maximum performance. At times, it is important for the teacher to accept regressions such as scribbles and messiness. The child may then be expressing aggressiveness or a certain sadness. If he feels respect and acceptance in these moments of weakness, he will be able to accept himself as a total person who has ups and downs.

Verbalization

As the child finishes his individual art work, the teacher asks him to talk about it. Rarely will he refuse. The teacher writes verbatim everything he is told. This verbalization makes the child more aware of himself, of what he knows, and of how he feels. Sometimes as he talks, he goes on to speak of other things not related to his art production, as though his artistic effort has opened the door to his fantasy world.

The verbalization allows a closer contact between child and educator; it brings about communication and exchange. The child leads the educator into his inner world and unconsciously gives cues for a better understanding of his conflicts. On the other hand, the child feels the support and care given to him by the teacher. This feeling of security will encourage him to make the necessary effort needed for his better development. These working methods are not applied rigidly. The art educators should be flexible enough to modify them according to specific needs.

At times, things fail to proceed smoothly. We may find a boy sitting under a table and give him his paper to work on there, if he feels more secure. A fight may occur. One day some boys started smearing black paint on their hands and finally all over their faces. They seemed to enjoy this, but it could not be accepted in the group. We thought that the same thing could be done more constructively. At the next art session, the teacher brought mirrors and some theatrical make-up, and tables were set up as in actors' dressing rooms. The motivation period was used to give technical advice, and the verbalization period to take slides of the boys, unrecognizable in their beautiful colored masks.

With these antisocial boys, collective projects are necessary. Before Christmas, we decided to make a Nativity scene. A large sheet of blue paper was pinned to the wall. A discussion was initiated to decide who would make what: Jesus, Mary, Joseph, wise men, or the star of Bethlehem. It was going to be a collage, for which each boy would paint and cut out at his own table and paste his piece on the blue paper. When it came to pasting, about four boys came up with a star, each larger than the other; in turn they pasted, one over the other. Rivalry and inability to share are demonstrated in group projects and can thus be dealt with constructively.

Another technique is the collective story. The children sit in a circle, and one of them is chosen to start the story as he wishes. Each in turn adds freely to this first idea. They then proceed to illustrate their own contributions to the story, and the paintings are finally pasted together in proper sequence and exhibited on a wall for everyone to appreciate.

The Value of the Art Production

All the drawings and paintings by the children are filed for future reference. They are used in case discussions and for reports on the evolution of the child. They may also be used in research and for diagnostic purposes. Little is known yet about the diagnostic value of these children's art productions; we are sure, however, that they could be used to a much greater extent in a reeducation center by specialists in the field of psychopathology.

The Art Teacher's Training and Role

The training of an art teacher working in a reeducation center or school for exceptional children, should be twofold: artistic and psychopedagogical. The art program should be an integral part of the total care program in which the art teacher with this twofold training would participate fully and be expected to bring his unique contributions to case discussions.

Conclusion

We have endeavored to demonstrate the value of art in special education, using our personal experience with retarded children and with behavior problem children. It is our feeling that the methods and techniques described in this presentation could be adapted and applied to meet the needs of many other categories of exceptional children.

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1 Rapport de la Commission d'Enquete sur l'Enseignement des Arts au Québec. L'Editeur Officiel du Québec. Vol 2, 6ième partie, p. 317.
2 Many ideas included in this paper were previously presented in a brief to the Rioux Commission, Commission d'Enquete sur l'Enseignement des Arts au Québec, Section 6, Vol. 2. Some have also appeared in the journal Service Social under the heading "L'apport de l'education par l'art dans un programme de reéducation", Vol. 14, Nos. 2 and 3, July-December 1965, and in the Bulletin of Art Therapy, in Therapeutic Art Programs Around the World, IV, Vol. 7, no. 1, October 1967.

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THE HUMAN BEING AS A SOURCE OF THE TEACHING OF ART IN SECONDARY SCHOOLS

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SCOTLAND

I wish to discuss our approach to the art program, at Harris Academy, Dundee, Scotland, for a class of secondary school students, aged 12-14 years. The younger of the two age groups arrives from a number of feeder primary schools, complete with a wide range of artistic achievement and varying attitudes toward the subject. A large number of the students have confused art with an ability to draw in a naturalistic way, and there is a fairly prevalent feeling among them that the value of art lies in its providing a little relief from the dreary academic routine. Art is considered to belong somewhere along the far edges of the scholastic field, if not among the weeds. One of our problems, then, is how to give art in the secondary schools a wider appeal and, as a result, get the majority of the school population to produce work which they find stimulating, important, and relevant to the time in which they are living.

In an ideal situation, every student should develop individually, pursuing his own particular line of inquiry, but as this is not possible, where the numbers of students in a class are so large, some form of group teaching is inevitable. Any art activity which is to be of value must be built on information and experience. Although there is the technical problem of composition, there is the added difficulty of drawing upon each individual's experiences and his memory of past experiences.

We have found that if we suggest a theme for drawing or painting, some students are left without a lead. Yet, if too many choices are permitted, the result often is a dissipation of effort and a consequent superficiality of treatment. After we tried various approaches, we found the answer in the natural attributes of the students themselves. From their characteristics as individuals, and from their shared experiences, arose a source from which could flow a river of imaginative and creative ideas leading to art expression.

We found that each art activity as we introduced it to the class, could be presented effectively in the following way: by a progression incorporating selection, analysis, association, and finally synthesis. A topic for art expression for a group of students depends almost entirely for success on its simplicity and unity; for example, it could be a simple movement like running or bending, or a function like eating or watching, or a mood like misery. After choice of a theme is made, it should be analyzed with the students, for visual properties, for possibilities in regard to shapes, lines, colors, tones, textures, movements, and directions. For example, how could each of these convey the impression of running, or watching, or misery?

Then there should be some discussion with students regarding movements, moods, and functions which one can associate with the topic. If certain lines can suggest walking, what kind of lines might suggest standing still? If a particular color conveys misery, what would express contentment?

Finally, after having gathered as much information as possible about a topic, each student should begin to create, inventing a form or series of forms to imaginatively express the topic.

This, briefly, is how the class works, but it would be a mistake to conclude that the approach does not have its difficulties, especially in the initial stages. While one of the main aims is to encourage creation, there are occasions when some destruction is necessary, particularly when there are a number of conceptions which seem to have been reached too hastily.

What are the advantages and discoveries to be gained by teaching in this particular way? There are a number, among the more important being the need for a certain amount of direction. It has become almost old fashioned in this age of discovering for yourself, for the teacher to assume a certain amount of responsibility by pointing out, limiting fields of study, imposing time limits, thus saving much time and being much more effective in the class, but there is little doubt that this attitude has great advantages. Contrary to expectations, when several limits are placed on the area of study, a greater freedom of expression results, more ideas come to life, leading to a wider range of interpretations. This is evident in the number of preliminary studies which are produced before the final work is completed.

Usually the work these classes create is predominantly abstract. One of the advantages of this is that it reduces the technical complications between idea and realization. It also awakens students to vivid use of the basic graphic language of which they have been unaware. Thus it has become much more apparent in their attitude toward their work as they gather experience and confidence.

Along with direction and limitations goes selectivity, and here, it was found the greatest amount of imagination and individuality were produced when all the class members were engaged in expressing the same topic. This may at first appear to be a paradox, but it probably could be explained by the preliminary class discussion which engendered a great number of approaches, further associations, and mutual consultations, encouraging even more possibilities.

One of the major tasks of education is preparation for the future, a future whose possibilities are unknown. One of the few answers to this must be to encourage a student's adaptability to change without yielding necessarily to the fickleness of fashion, and to cope intelligently with unforeseen circumstances. If those qualities are to be encouraged, then the methods which have been outlined in this paper can make a worthwhile contribution.

Finally, this art instructional approach, in operation for the past four years, has undoubtedly been one of the principal influences in the upsurge of interest which has occured during that time in the upper classes of the school.

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LIFE, ART, AND EDUCATION

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For the most part, in the talks and demonstrations hitherto given in this Congress, primary attention has been paid to art and aesthetics programs and to minute details of experimental work, both rational and fantastic. The concern of the orientation has been with the materialistic and other values of what are referred to as highly developed countries, i.e., Westernized countries. It seems clear that the yardstick used for determining what is a developed country should be drastically reexamined. The proper yardstick for evaluation would be human values.

We should be also aware of the problems of art and aesthetics in a quite different type of country -- the so-called underdeveloped, or emergent, country, known as part of the third world. Again, these are Westernized designations. Actually, such countries possess extremely sophisticated art forms with rich values, and participation in art activities is fundamental and meaningful, and not necessarily specialized. Yet, the peoples of some of these countries with a high level of sophistication in art are referred to as uncivilized or primitive. In other words, because they are insufficiently Westernized or mechanized, they are considered underdeveloped.

But, there is yet a third type of country -- that to which I belong. It is often an island, tiny in size and in population, made up of mixed peoples originating from varied cultures, and out of this mixture evolve entirely new forms of expression, in our case the limbo dance, the calypso song, and steelband music.

Inevitably the overseas rulers of these underdeveloped countries have, by the use of pressures of various sorts over the centuries, imposed all forms of alien standards whose values have been questioned even in their own cultures. However, the virtual sub-cultures of the natives of any given country can never be entirely eradicated, since culture is established in the most positive, valid, fundamental terms as an actual part of the make-up of the people. Art has eternal values.

INSEA is an international organization which should be deeply concerned with the preservation of the uniqueness of the arts of the so-called underdeveloped nations as much as of "advanced" countries. The thoughts which follow are intended primarily, but not only, for educators in newly developing countries.

No intelligent, sensitive human being can be satisfied with the present condition of the world, that is, of man in the world of today. So-called "civilization" must be seriously questioned. From the materialistic point of view, man has achieved much through remarkable rapid development over a couple of centuries and especially within the last few decades. He has been able to invent such a wide variety of material aids to living that progress is measured largely in materialistic terms. A man or a country is categorized as "advanced" or "civilized" depending on the number, size, and intricacy of the machines or worldly goods owned rather than by the humanness, the virtues, and moral values possessed.

Although the standard of living has risen, what is needed today is the raising of the standard of life -- the quality, the richness, the intrinsic goodness of life. Every right-minded person should wish that each citizen of a country would receive good food, and have enough clothes, a decent house, and certain items of luxury. But basic, creative education and morality must not be disregarded. Today, the accepted symbols of progress include oversized motor cars, showy clothes, huge residences, bullying attitudes, and a display of the capacity to spend money. These symbols of modern progress create unhappiness both while they are being acquired and afterward. The dog-eat-dog attitude proves that all of man's advancement has not really taken him far out of the jungle. His sophistication is but a veneer, a mass of symbolisms rather than the reflection of fundamental and universal truths.

As he developes in civilization, man increasingly becomes a symbol being divorced from the essence of existence. The pressure to conform, which is largely motivated by the insensitive and greedy but intelligent quick-buck-maker, is extremely strong. People cannot escape bombardment by symbols, and existence in an aura of symbols. The mass media of communications play a large part in generating the symbol world and in building symbol people. It is usually argued by the media in their own defense, that they give the public what it wants, but this argument holds little water for the media do help to make the public what it is. So much more could be done to help people to achieve a basic understanding of themselves and their world.

Another tragedy is the fact that today many people in authority are so conditioned to the artificial orientation of nonhuman and insensitive thinking and acting that planning in human affairs disregards the qualities of humanness. Planners are notorious for dealing with people as statistics, and children are treated much as one would count the houses built in a given number of years or the number of pigs or dogs which are born or die in a town in a month. The fact that man is a sentient, rational-irrational being seems to be entirely disregarded.

As one example, several expensive highly publicized urban development plans in advanced countries have failed because of this unnatural treatment of man as a statistic. Newly growing countries have special problems arising out of their previous dependence on rulers who controlled everything. The tragedy now is that usually when the new intelligentsia take over, the entire affair becomes worse or even tragically amusing, since many new rulers, having limited education, try to emulate their predecessors in their approach to governing and to planning -- the result being chaos, disorder, and sometimes anarchy. The so-called developed countries have left a legacy of undeveloped people in partially developed new countries. However, a few intelligent, sensitive leaders do apply creative principles in governing and planning. Rightly, their first concern is the dignity, the integrity, the creativity -- in short, the good of the people as human beings.

As machines become more a part of everyday living, they tend to influence life itself to the extent that people become more mechanized. Personalities are not as cohesively integrated as are the personalities of simple, unsophisticated peasants, whose lives follow a routine and who are contented until they are artificially educated to become unhappy ever after. Man, the maker of the machine, must be its master, not its slave. The machine has proved its real and positive value, but its ill-effects are also abundantly evident.

Laborers in highly organized societies have been working shorter hours, and therefore have more spare time. Usually they have been trained to live during their working hours, but during leisure time they are lost souls without direction. They exist insensitively in the pursuit of superficial pleasure. There is every need for planning for creative and purposive activity in leisure time. People must be educated to live twenty-four hours a day.

Man likes change, but he also likes to have a place to hang his hat. The restless urge to move is still far too common a characteristic in man's behavior. The "rolling stone" tendency is also pressured by artificial forces and motivations. Persons in a position of leadership should address themselves to the task of preparing their fellowmen to meet change in all its forms, to be proud of themselves and to be rational and as constant as possible under varying circumstances. The individual should be developed as a fully integrated being within himself and the community. Much of the unhappiness in the world comes from that attitude in people which craves for being there rather than here, and wanting that rather than this. Yet, discontent could be healthy in the sense that a well-channelled, inquiring mind results in discovery of new knowledge. The first frontier of discovery and conquest by a person should be himself.

The answer to the problem of man and the world lies in education. So far, this word has been misunderstood or misused. The human organism learns and is educable even from prenatal stages. It should be cause for serious concern that the most important things of life are learned outside of school, and quite incidentally. The really important things are learned by hearsay and trial-and-error, through an informal unacknowledged education system. The value, the role, of formal education should be drastically examined. Is the aim to train people to live formally? Or to live from "eight to four", with one hour off for lunch? Or to read and believe advertisement claims? Or to continuously acquire status symbols on the purchase plan? Or to act without thinking? Formal education has indeed failed. For, how can the destructive action of educated people be justified as manifested in the smashing of pianos, the exploding of bombs, and the damaging of cities. In a formally educated society often the builders are few, the destroyers many. Education should aim at building builders.

Despite excellently stated "aims of education" in various countries over the centuries, no truly effective system has as yet evolved. The most universally stated and accepted aim of education is -- in broad but clear terms -- to develop to the fullest the various faculties in order that the trainee becomes a well developed individual and social being. However, Europeanized education, after which is patterned the systems of a majority of countries throughout the world, has established memorization of facts and figures and testing of the powers of retentivity as the raison d'être of the education program and education institutions. In examinations, students are not required to be original and imaginative but, rather to regurgitate what they have crammed. Book learning and lecturing are emphasized without adequate attention to practical, experiential activity. Westernized education is incomplete or unbalanced, since it is largely theoretical and insufficiently concerned with individual persons and their talents but more with organization and testing. It is a dehumanizing system. Many pupils know more than their teachers about certain important facts of life, for example, sex, social amenities, the arts -- living.

It is interesting to note that usually students who are most successful in school or college examinations are hardly ever successful in the school of life from the point of view of leadership and creative qualities. Civic, business, and political leaders are often persons who were considered as "dunces" or, at best, merely average students in their school days. One theory worth considering in this context is that perhaps genius appears when the brain is challenged and exercised and when there are strong oppositions and difficulties to be overcome. The grey cells seem to operate at the full under adverse conditions,and the educator's duty may well be to prepare the brain to function under all possible human conditions including difficult situations. But there is insufficient challenge under Westernized education conditions in which the tendency is to make things as easy as possible for the learner. Without adequate training to meet opposition and challenges, the child is not fully educated. Students must indulge all their creative energies in the pursuit of ever-improving quality. The tendency to construct palatial buildings with expensive facilities in order to make life easy for students is not necessarily best. There is serious juvenile delinquency in these schools as there is in high class neighborhoods -- a fact which proves that the pampering and spoon-feeding of children is ill-advised.

Primitive people, so-called, usually have quite sophisitcated cultures, and their system of education is very much more geared to preparing the individual to be a participating member of the society. A youngster's training is conducted on an informal but meaningful basis, and at all stages he is treated as an individual member of the community -- which is his world. One seeming shortcoming here is that the individual is unaware of and cares nothing about the outside world. But it could be asked whether it is really necessary to know about the entire world when one hardly knows his own environment or himself.

Any sound educational program should be planned in the context of the culture of the country. It might best be realized through a balanced utilization of the desirable features and approaches used in both primitive and Westernized systems. The informality, the naturalness, the practical and creative activities and the community-orientedness of the primitive system could be integrated with the gadget-oriented, theoretical, examination-based, highly organized Westernized system.

The aim should be to produce good human beings whose sensitivity, intelligence, creativity, and physical being, and moral and social outlook are developed to function fully and effectively in the context of the country and the culture. Education should develop creative individuality, motivate creative, original thinking and planning, and nurture the social and civic sense and the ability to meet and deal with change.

New syllabuses must be prepared and new values established if the world is to change in desirable terms -- if more builders of things are to be produced and less destroyers. A considerable number of teaching aids have appeared, e.g., machines for reading and writing, for listening and speaking, for designing and calculating, and while these radios televisions, tape recorders, hearing aids, seeing aids, typewriters, calculators, reading machines, epidiascopes, slide strip, and movie projectors become increasingly popular, the human faculties must be trained to be independent.

Creativity should be the watchword in all education. Students should be challenged to think and plan, and to design, organize, and execute projects creatively. Students must be thrown on their own resources in order to pursue purposive study and research. New tools of evaluation are necessary to gauge progress in a creativity-oriented program. Individual progress must be gauged in objective terms. While it is a simple matter to check a wrong mathematical answer, a grammatical phrase, or a wrongly spelled word, it is quite another story with original work. Teachers must be specially trained to evaluate creativity by a study of its nature, its function, its levels of sophistication, and its application. The quality of the teacher is essential.

Radical, immediate action is necessary if we are to stop producing soulless, insensitive, mechanical, robot-like people. The arts are at least one area which could be utilized for the development of individuality, creativity, and uniqueness. Effective programs could be easily organized within the context of the existing education system, but, furthermore, a completely new orientation could be introduced, whereby the arts would form the core activities, and the traditional subjects of the curriculum would take an apparently secondary place in a natural manner. The traditional subjects could then become more meaningful and effective.

The arts make man. Every person is blessed with the ability to create and to evaluate and appreciate, for appreciation is, or could also be, creative. It is innate in man to devise, invent, and improvise, utilizing either new or existing materials and ideas for the creation of functional and aesthetic forms which could be considered as being successful or effective according to the degree to which the product satisfies or fulfils some appropriate need or requirement. Inherent in all art are the very values of cultures and civilizations.

The meaning, purpose, and functions of art may differ somewhat according to geographical, historical, and cultural circumstances. However, it has been possible to categorize art into well-known fields on the strength of their basic characteristics: Music - Sound organized in terms of rhythm and tone and produced or reproduced by the human voice or an appropriate instrument; Dance - Rhythmical movement of the body (or parts of it) to the accompaniment of sound; Literary Arts - The written word organized in and expressed through fiction (novels and short stories), plays, and poetry; Drama - Words and action presented on a "stage"; Visual Arts - Products resulting from manipulating materials. Sculpture (Three-dimensional); Picture (Two-dimensional - painting, graphics, collage); Crafts (Functional articles); Architecture (A functional art; buildings of all sorts).

Each art could be sub-divided into various categories on the basis of history, geography, and form: Music - Ceremonial, religious, etc.; Dance - Social, stage, etc.; Literary Arts - Mystery, novel, Chinese poetry, etc.; Drama - Shakespearean, Greek, etc.; Visual Arts - Impressionistic, Oriental, etc.

Each of the arts of any modern country could be categorized, broadly speaking, according to the level of sophistication of the product and the socioeconomic status of the participating group of inhabitants: 1) Folk Arts:

The traditional arts handed down over generations; practised by people of lower socioeconomic groups, mainly, peasants; indoctrination is incidental for the most part, since youngsters learn from parents and elders; learning is informal and incidental rather than formal; learning takes place through eye, ear, mouth, and hand, and no books or writing come into use; nothing is recorded. Copying from adults is normal. Changes to folk arts take place in striking circumstances, e.g. following wars or the introduction of machines or electricity. These arts are performed for religious and social purposes and are commonly characterized by mass participation. 2) Popular Arts: These are the arts of the adolescent, youth with all the verve, vigor, and instability, and the desire to belong. Participants are usually of the middle class. These arts change every year or two and are popularized through the mass media of communications: TV, radio, newspapers, recordings, and magazines. Comic strips, movie films, romance serials, pop music, songs, fashion drawings, posters, and advertisement images, are examples of this art, involving billions of dollars annually. 3) Fine Arts: Classical or Conventional forms. These ares are learned from books and specialists in institutions referred to as art, music, or dance schools. A course lasting several years is covered, and an examination is taken which, if passed, usually entitles the student to the use of a degree or a certificate. The course and examination are usually similar over the years and throughout many countries. This is the art of the educated classes. 4) Contemporary Art: Art as practised at a given time by trained, creative artists who break conventional and accepted forms. They are called the "avant garde," and their work is either ridiculed or highly admired by a few members of the intelligentsia and by the artist's relatives and friends. Good and sufficient publicity for many years could make this level of art production acceptable to the masses. Among these artists are genuine originators and many quacks. Their patrons include genuine art lovers or entrepreneurs.

Today, drastic change in education is desirable and, indeed, necessary. Huge budgets are devoted to it annually in every country, but while high-sounding goals are expressed in both broad outline and detail, they are difficult to achieve. Emphasis is on theoretical plans and large physical plants, but huge well-painted buildings and noble sounding theories are not all that are needed in dealing with people.

The following suggestions are meant for serious consideration by educators internationally: 1) Education must take into account fundamental values and the needs of the human being in the society. The major aim must be the development of better individuals. First the individual, then the nation, and later the relation between countries must be considered. Infants' and Nursery Schools, Primary, Secondary, and Technical Schools, Teachers' Colleges, and Adult Classes (apart from special schools for the physically and mentally handicapped) should all be designed. 2) Methods and techniques used by primitive and civilized societies should be examined, and desirable elements and features of both utilized in helping to create a new and effective education system. Further, formal and informal methods and techniques should be integrated in effective programming. 3) Education programs must be drastically revised and changed by placing greater emphasis on individual creativity rather than on facts. The entire syllabus must include all the arts either as regular activities or as core subjects. 4) Teachers in training should enjoy a wide variety of creative experiences and should experiment with new ideas and techniques, and they should learn about new methods of evaluation particularly in relation to creative expression. 5) Schools need not be too expensive nor ostentatious, though they must be neat and clean. Where possible, they should be designed with the help of teachers and children. Facilities for the arts must be provided. A large adjustable hall would be adequate if well-designed. An inexpensive creative arts area could be added to existing buildings. 6) Children must be challenged and provided with opportunities to face and overcome difficulties -- practical, intellectual, social, and psychological. They must be treated as members of the community, and school projects should embody activities which would benefit the community while yet developing the child's intelligence, senses, creativity, imagination, emotions, and physical manipulatory skills. Let them learn to build and to belong. 7) The mass communications media should be used as positive educational tools. 8) Teachers must change intelligently, with the times and prepare their students to adjust to intelligible change. 9) Mechanistic aids of all sorts should be employed, but their role must not supersede that of the teacher. On no account should dehumanization by machines be condoned by educators.

International organizations such as INSEA whose frame of reference covers both art and education are precisely the means of generating and conducting action in speeded evolutionary terms to facilitate desirable changes in the world. Such organizations can not and should not operate in a vacuum nor perpetuate the tendency towards lop-sided specialization in education and life. INSEA must set as the four walls of its classroom the four cardinal points: North, South, East, and West, and work directly and assiduously for the creation of better people and a better world.

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ART STUDENT UNREST: ITS RELATIONSHIP TO GENERAL STUDENT UNREST

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A few years ago American college students received public attention for the number of gold fish they could swallow. Prizes were given to the fraternity which could stuff the most students into a telephone booth. Police had contact with students only when called upon to halt a raid by boys on a girls' dormitory. Many people today, including college professors, would gladly trade those days for the present ones which feature the destruction of property, building seizures, sit-ins, and sleep-ins, picketing of classes, the abuse of college presidents, state governors, and the older generation in general.

These are troubled times on the college and university campus, and serious people are concerned about the meaning and eventual consequences of the phenomena of student unrest. Where did the trouble start? Why did it start? What is it all about? What can be done about it? These and similar questions prey upon our consciousness and are insistent for answers.

As an art teacher I feel it necessary to probe beyond the general to those students of special interest to me. What, I ask myself, is the posture of the art student in the general picture of campus unrest? Are art students involved in the general unrest movement and are they demonstrating for the same ends as others? Or, do they have separate concerns and interests? If they do have special concerns, what are they and how do they relate to the general campus problems?

Before considering the art student it might be helpful to look first at the general problem of student unrest, which has received considerable attention during the past two years. We should probably note at the outset that student unrest is not a uniquely American happening. Students all over the world have been protesting. Scholars tell us also that it is not a new phenomenon in a historical sense. Some trace student revolt back to the 14th and 15th centuries in Russia and Italy. But is is a new phenomenon within the context of American higher education as it has developed in this country. One should recognize the differences here between higher education in various parts of the world. For example, American colleges and universities have developed withint the context of "service" to society and not necessarily as havens or repositories of knowledge and the pursuit of knowledge as an end in itself. The social role of higher education is one of the targets of student concern in America. In this concern some differences with other countries can be noted.

But there does not seem to be one central cause behind student revolt. There are many reasons for it. One looks hard to find consensus among observers as to the "why" of our present condition. Many college administrators in the United States indicate that the current wave of unrest began with the growth in student population and physical plant which followed in the wake of World War II. They attribute the problems directly and indirectly to numbers and size. But student concerns seem to have originally been centered on social problems and on the "value" structure or orientation of our society. War and the protest against all activity related to war brought into question the role and purpose of the university in our society. The "service to society" notion mentioned previously was brought out for examination. Should universities accept money for research projects whose ends were directly related to what was increasingly being considered an immoral activity? Should professors use their time and talents on activities not directly related to the pure pursuit of knowledge?

In this regard it should be pointed out that students could be divided into two groups on this issue. While the central concern for all was the involvement of the university community in activities directed toward the immoral activities of a special war, one group wants to change the whole structure of society. These students see the university as a part of society and as a place to begin. Their concern is thus not the reform of the university but the reform and restructuring of the whole society. One student leader put it this way: "It is basically impossible to have an honest university in a dishonest society." This is a representative point of view, and turmoil on the campus is viewed as a valuable means of educating students and the public at large to the "corrupt and exploitative" nature of U.S. society. The university is a convenient and a vulnerable place for the beginning of reform activities.

It looks at the moment as if this group is not as united as it might be. Strength of the movement is being splintered by a lack of agreement as to means. Only the coming months, however, will verify the truth of this assumption. But the movement bears watching, for certainly the issue is not dead. And if the movement succeeds in gaining strength and support in terms of numbers, its effect on higher education and the social order could be far reaching.

The second group of students, and by far the largest number at present, is focusing its concerns on the reform of the university itself. The role of the university if still central but the emphasis is focused on service to the individual rather than the broader service to society. It is here that the idea of numbers and size becomes important. The increased number of students has necessitated larger classes. The lowering of standards in order to obtain faculty for the larger numbers has meant low grade instruction. The professors are moving farther and farther away from the students. Teaching as a prime function of the university seems to be taking a secondary place. The result is a loss to a student of his individuality. The student becomes a number rather than a person. The university is a "people factory", but the emphasis is on the "factory" rather than on the people. How, students ask, can one find meaningful significance to life for themselves and for their fellow men within this context? If the objective of higher education is to help students find meaning and answers to the perennial questions "Who am I? What am I doing here?" and "Where am I going?", where are the models? The professors to whom one looked in earlier times as models for the living of the humane life, were far from the classroom. If they had contact at all with students it was with a few rather than many. Teaching and learning in the sense of student-teacher interaction had all but disappeared from the scene. The institution whose major purpose was serving the student had lost him. He wants to, once again, become the central purpose of education. He wants to find himself among the numbers, in the midst of the mechanization and the authoritarianism which was its result. His protest shouts for recognition and for reforms in the institution which will bring about recognition of the individual.

What, we ask, will give the student the recognition he wants? He tells us: Let me say how I will dress, where I will live, what my hours should be. Let me make my own rules relating to the conduct of my private life.

In regard to the formal part of his education, he says: Let me decide what subjects I will take. Let me select my professors. Let me say what the content of my courses should be. Let me be an active participant in deciding what I should know.

On the structure of the university he says: Give me a vote on the board of trustees. Let me join in the hiring, the firing, the promotion of faculty. Give me a place and a vote on faculty committees. If the university is really for me, let me help run it!

And thus the central question posed seems to be "Who's in charge?"

State laws, charters and statutes of organization, and other legalistic forms place control in the hands of the boards of trustees. They, in, turn, vest the college president and other officers of the college or university administration with organization and general authority and control Tradition has given the faculty general run of the curriculum and control over academic matters. The public is also concerned for in a large measure they pay the bill. They are the recipients of the products of the university -- the human product in terms of graduating students and alumni, and the product resulting from increased knowledge about man and his universe and tools to deal with both.

There seems to be little doubt that rules of university governance, patterns of organization, communication within university structures, and roles of individuals within the institutions of higher learning, are going to change as a result of student protest. Student insistance on participation is going to have far reaching effects. Answers to the question "Who's in charge?" will be as different five years from now as today's answers differ from those of just two years ago.

At this point one cannot perhaps generalize or predict beyond saying that changes are in the making and students will have a much more active part in deciding the look of higher education. While this discussion has been brief and of necessity incomplete, it does provide a background to look at the art student in today's higher education with special reference to the movement of protest and reform. What has the art student done during the recent years of student protest?

As an administrator of a university art program, this question is more than a rhetorical one for the speaker. Many months ago, long before he knew he would speak on this topic, be began trying to find out what was going on. Letters were written, phone calls were made, and many conversations with colleagues at other institutions were had about the problems of art students. The results, of course, are informal. The survey was informal. I offer tham, however, for whatever light they might throw on the subject and for whatever use they might serve until a formal survey is made that can provide more accurate information for our guidance.

Are art students protesting? The answer, is, yes! At colleges and universities where programs are broad and complex in terms of curriculums and activities offered, art students participated in general reform activities. The ratio of art students participating to the total number of students was generally the same as the number of active student protesters to the total student population. Art students, in other words, did not differ significantly from the general student population in terms of general reform issues. One might have expected a greater proportion of art students to be interested in matters that related to the integrity of the individual and to the importance of his being a part of decision-making processes. But this does not seem to be the case. It may be that the discipline provides him with sufficient freedom in terms of individual expression that he does not feel need to identify beyond this. But, whatever the reasons, art students as a group are not significantly more visible in the protest movement than any other group.

Are art students protesting as a separate group? The answer to this question is also, yes! What are their concerns? They are concerned first of all with facilities. The number of students majoring in art has increased, in proportion, far greater than the number of students in other subject matter areas. Many feel, of course, that this influx of students into the arts is a direct result of the inadequacy of other areas to deal with matters of consequence. Students are concerned with questions of meaning, with the significance of life, with purpose and understanding, and with groping with the question of what it means to be human. One grapples with these more easily in the areas of the arts and humanities than he does in the sciences or technical fields of study. But even if this is not the correct answer, the fact is that art students are increasing in numbers in greater proportion to total school population than most other areas of study. Increased numbers have placed a strain on facilities, and the students are demanding that these needs in terms of space and equipment be met.

One aspect of the facilities concern which seems strange, at least to many of my generation, is the interest of the art student to have facilities as good as are provided others. This means new buildings, up-to-date equipment, and the "best of everything". The attention is centered on things rather than on the process and interaction of the person and his work. While all would agree that a good press is needed to pull a good etching or lithograph, that it costs $1000 when one for $100 might serve the needs just as well, does not seem important. But many art students are making this an issue. It shows, perhaps, a lack of maturity on the part of students or a lack of understanding fully that with which they are involved. It could also reflect a break-down in teaching and a lack of communication between faculty and students in regard to over all goals of art instruction. But, again, whatever the cause, the attitude seems real, and it is something art professors might well ponder and investigate.

Art students are also concerned with their role and participation in departmental governance functions. They want to help select the faculty, to be involved in promotion and tenure decisions, and to decide what the curriculum should be. In this interest they follow the general student interest in being part of "who's in charge". But it is focused at the departmental rather than the total institutional level.

The number of students involved in the movement to participate in the policy decision-making of the department is greater than the number involved generally. From 50 to 75 percent of art students seem to be concerned about this and are active participants in student meetings, demonstrations, etc. The extent to which art students receive recognition of their demands will probably be in proportion to the success of students generally. In relation to this problem, however, two things seem to be happening which should be of concern to art educators. One is that much of the interest for art students' participation in hiring, firing, and promotion of faculty seems to be on the personal level. The general student movement has focused upon procedures and instruments for evaluating instruction and thus individual faculty members.

Among art students, however, motivation seems to be supported by individual student likes and dislikes. Personalities rather than evaluative procedures seem to be the issue. If this generalization holds true as a country wide phenomenon among art students, there is cause for great concern among faculty. While it is easy to see how personality clashes could occur more frequently among art students and faculty vis-a-vis science students and faculty, the inclusion of students in policy making matters relating to faculty hiring and retention could lead to serious consequences in terms of program stability. Many, of course, are of the opinion that students should participate in university governance only in an advisory capacity. This is especially true in areas like art, where personality conflicts are apt to be more numerous. But it would seem that motivation of art students to participate in matters relating to faculty are different in kind from those of the general student. Certainly this has implications for art department faculties.

Art student interest in making or helping to make curriculum decisions is real also. Here, too, art faculties must show some concern. The curriculum has always been the unique domain of the faculty. Where professional competencies are concerned and standards are set by professional associations conflict is sure to occur. Where students move on the basis of "knowing what they need to know" and demanding the right to receive instruction as they define it, there will probably be trouble. The faculty has always had control and is accustomed to having it. It will probably not be given up easily.

Many faculty view the student position regarding curriculum as a direct result of the "cult of the amateur" which they feel has been nurtured in our society in recent times. The resultant attitudes tend to deny "professionalism" and do not accept the notion that there is a "discipline" to be learned. The liberties and privileges enjoyed during childhood which allowed one to act in terms of his likes and dislikes, are now being carried into adulthood. Thus students do not believe their elders can teach them anything, or that there are standards in the arts set in some ways at least by history. Teachers and students exist then on a par. For most faculty this is an untenable position and most will not want to compromise the time honored control of curriculum.

In summary, the following generalizations can probably be made: 1) art students are involved in general student protest; 2) most art students are interested in general reform of university functioning with special attention to governance; 3) art students have taken demands from the general concern to focus on their own special interests; 4) art students are protesting for more and better space and facilities, for participation in policy-making relating to faculty hiring, retention, and promotion, for an active voice in making and establishing curriculums.

The future conflict will come in the immediate years ahead as the faculty and students meet in relation to personnel, instructional, and curriculum problems. The past protests have been directed at higher levels of administration. The next protests will be with faculty. Art faculty can look for more direct confrontations with students as the discussions center more and more to the specifics of departmental operation. They will not be immune and in some instances the discussions will differ from those of the general student.

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ART IN A DYNAMIC SOCIETY

ALVIN C. EURICH
UNITED STATES

As I thought about this meeting, I recalled my experience in looking into John Cage's book Silence. My first reaction was that it is a very thick book indeed to deal with Silence. In fact, I would not have been surprized upon opening it to have found only blank pages between the covers. Instead it consisted mainly of Mr. Cage's speeches. Like Marshall McLuhan, Cage preaches according to the methods of his message. I became fascinated. Thinking that you might be, too, I will quote him, making some adaptations to art rather than try to map out this talk with my I Ching and a coin:

"I am here , and there is nothing to say .
If among you are
those who wish to get somewhere Let them leave at
any moment . What we re-quire is
silence ; but what silence requires
is that I go on talking . Give any one thought
a push : it falls down easily
; but the pusher and the pushed pro-duce that entertainment
called a dis-cussion .
Shall we have one later?

. . .

I have nothing to say
and I am saying it and that is
poetry as I need it
This space of time is organized
. We need not fear these silences,--
we may love them .
That moment is always changing. (I was silent: now I am
speaking) How can we possibly tell what contemporary
art is since we are not looking at it, we're listening
to a lecture about it. And that isn't it.
This is a 'tongue-wagging.' Removed as we are this moment
from contemporary art (we are only thinking about it) each one of us
is thinking his own thoughts, his own experience, and each experience
is changing and while we are thinking I am talking and contemporary
art is changing. But since everything's changing, art's
now going in and it is of the utmost importance not to make a
thing but rather to make nothing."

I have listened to and given many speeches but I have never run across anything quite as intriguing as these. Not only do they have a definite bearing on what I have to say; they illustrate my theme. As I see it, we cannot really assume a status quo position in anything. Change is constant.

The theme of your Congress this year assumes change. "Education Through Art: Humanism in a Technological Age" is close to my heart and to my work, though I am neither an artist nor an art educator. But in various capacities down through the years, including serving the Aspen Institute for Humanistic Studies and the U.S. National Commission for UNESCO, I have been actively engaged in proselytizing for the arts and humanities.

But people like me are, at best, armchair generals. You and your organization have been in the front lines -- sometimes, alas, in retreat, often regrouping your forces on new lines. For the battle to uphold artistic values in this age of technology is a real battle and a bloody one. It's been fought to a draw for a long time now, since well before Herbert Spencer issued his famous decision in favor of science and scientific studies as the "knowledge of most worth".

In the middle decades of the 20th century our era emerged in full panoply as the Age of Technology. Science and its handmaiden appeared victors, ordering man's work, play, education, his whole environment, and indeed his very chances of survival. History will record the archetypal hero of our times as the astronaut, backed up by those sub-heroes the atomic physicist, the electronics enginerr, the brain-tanker, and the whiz-kid of systems analysis. As the late President Griswold exclaimed: "We are living in a time when science is being called upon to save our skins before art can save out souls."

For some time it has seemed that humanism and the arts were doomed, that the science part of C. P. Snow's two cultures would conquer all. Change in its unremitting pace would see to that. But now something strange and wonderful seems to be happening -- or, more precisely, a number of strange things. (My views, I should in fairness remind you, are those of an unreconstructed optimist.)

Fleming found the magical cure, penicillin, in corruption -- in common mold. St. Paul construed good from evil (bonum ex malo). So it may well be, I am coming to believe, that technology's excesses -- or rather, modern man's subservience to technology -- is breeding its own cure. Technology has produced many positive goods, to be sure: widespread affluence in the industrialized countries, agricultural bounties, longevity, fantastic compression of time and space through jets and satellites, and comfort, convenience, and entertainment on an unprecedented scale. It has also produced air and water pollution almost past control, and other detrimental results. Even its benign aspects sometimes have pernicious effects on the arts. My friend, Constantinos Doxiadis, the great urban planner, said recently: "I have a plan to do away with the shanty towns of Rio. But then who will compose the sambas? I do not know."

But unless man yields to despair, he may quite possibly be right now at an epochal turning-point where civilization can win out over technics, to use Lewis Mumford's language. Here is where the humanities and the arts come in. Here's where you come in.

What are the signs? Predictably, I shall choose among those that support my thesis, and bypass the signs, all too obvious, that threaten not only thesis but the very persistence of mankind. I confidently believe that we now have it in our power through art, music, and other cultural pursuits to turn technology to high humane purposes. The advanced countries today know how to provide a decent and rewarding life for all their citizens, and before long, with international cooperation, for people everywhere. Politics, the conventional wisdom, entrenched mores, and outworn creeds stand in the way, of course. But despite reactionary outbreaks and flagging leadership, men -- especially the young -- are showing by their actions that men can master machines to achieve socially productive lives rich in individual satisfaction.

Never has the climate for such communications been more auspicious. Never have we had a better opportunity to advance the arts in the broadest sense toward the very center of American education. Let me explain why I believe this to be true. Our young people -- our students -- are forcing us to rethink our basic values -- moral, economic, philosophical, and aesthetic.

Here is the crux of the matter: the interests, tastes, and basic concerns of Americans and others around the world are changing. As more and more of us achieve higher levels of education, stable careers, and relative economic security, we quite naturally see a waning of our purely economic motivations. The climb to the top was thrilling for the father, but the son is more interested in taking in the view -- or perhaps in discovering an entirely different kind of mountain to climb. The Peace Corps has shown this to be true. Americans seem gradually to be reaching a stage in their personal and national development when material achievements do not challenge them as the primary aim in life. We are experiencing the emergence of new needs, just as pressing, which cannot be satisfied by materials things alone. Psychologist Abraham Maslow has a nice word for these new yearnings: he calls them "metagrumbles". These needs can only be satisfied by the humanities and arts, by the understanding of ourselves and our cultural world which we achieve preeminently through them.

But it is not just among the children of affience that the arts are having a new potency and relevance. At the other end of the economic spectrum, there's some exciting work being done with poor children. To me, the relevance of education through art to the nation's most critical school problem, presents you with an unprecedented opportunity. There's remarkable recent evidence, from the Job Corps and elsewhere, that the arts constitute a potent -- and strangely neglected -- key for unlocking the hearts and minds of deprived youngsters. Pioneering educators, artists, and others around the country have used this key to interest and motivate such children despite their psychological and academic hang-ups. Appealing directly to their creative impulses can apparently bring children out to a point where they are ready to benefit from instruction in the three R's and the standard academic subjects.

"The arts can help educators reach and teach the deprived child," says Kathryn Bloom, formerly director of the Arts and Humanities Program in the U.S. Office of Education and now with the JDR III Fund. Miss Bloom continued: "As a lubricant in the learning process, the arts can motivate and stimulate, reinforce a child's sense of his own worth, and ultimately bring many poverty-damaged children back into the mainstream of education. I'm convinced this may be one of the most important keys in the history of education for unlocking the doors which shut the disadvantaged child out of our educational system."

If Miss Bloom is right, one trouble is that the key is rusty from disuse, and those who would use it effectively need the finesse of an educational Willy Sutton. In most "compensatory education" programs around the country the arts, if represented at all, are provided on a hit-and-run "cultural enrichment" basis: a concert one week, a museum visit the next. Since the arts rate low in academic status, educators generally don't ever consider using painting, music, and theater as classroom devices in instructional programs, for the poor or anyone. Moreover, the Office of Economic Opportunity -- Sargent Shriver's beleaguered H.Q. for the war on poverty -- provides virtually no support for the arts in its community-action programs, preferring vocationally-oriented training courses. Private foundations and state arts councils haven't been much interested either. In the few cases where substantial money is available -- as under Title I of the Elementary and Secondary Education Act -- very few programs have been initiated involving the arts as teaching and learning tools.

One baleful result is that little or nothing is known about precisely how and why the arts can be so potent with the poor. "The teacher who wants to use the arts in this way has virtually no literature to turn to," says Ronald Silverman, professor of art education at California State College at Los Angeles, who is trying to remedy this gap under an Office of Education grant.

The notion of using the arts to help the poor faces other obstacles. The general neglect of education through art -- despite its eloquent proponents from Plato to Herbert Read and John Dewey -- has already been noted. The divergent temperaments of artists and educators make for further difficulties. Painters, musicians, sculptors, dancers, actors, and writers -- presumably those who are most "hip" to the potency of the arts -- are fiercely individualistic and often suspicious of "square" bureaucrats and teachers who they feel dilute or pervert the arts. Conversely, the teachers and educational administrators view with alarm the prospect of putting children for whom they are responsible in the hands of "odd" characters who most likely have no demonstrated capacity for dealing with youngsters successfully, and who for sure are not "certified".

It seems clear that the full utilization of the arts by inner city schools would require the retraining of teachers, the waiving of certain certification restrictions to permit use of practicing artists in the program (called for by former U.S. Commissioner of Education, Harold Howe), and the provision of facilities suitable to such work.'

But even when these problems have been solved, there is the question of the attitude of poor children to the arts and artists. Here expert opinion is conflicting. Harold Cohen, who has had notable success using the arts with "unreachable" delinquents at the National Training School for Boys, a Washington, D.C., reformatory, warns that to these kids "artist" means "queer", and art means either something worth lots of money which is hung in a museum or in a rich guy's house, or what you find in "art magazines" and "art movies".

On the other hand, Melvin Roman, a psychologist and painter working in the South Bronx, out of the Albert Einstein College of Medicine, argues that "the artist-teacher, because of his magical and myth-making qualities, as well as his craft ciscipline and dedication, is almost inevitably a charismatic figure to adolescents."

Still another difficulty -- but this one has its positive aspects -- is that the uses of the arts are so diverse. Unlike one of the conventional academic subjects, or a purely vocational course, experience in the arts can have a wide variety of by-products beyond its intrinsic value, ranging from greater self-confidence to more refined taste, from new sensory awareness to an appreciation of the need for self-discipline and hard work, from perceptual skills to motivation for social action. But this diversity can produce arts programs whose purposes are vaguely defined and whose results are hard to measure. It is hard to state, let alone prove, the case for putting money behind the idea of using the arts as basic strategies to promote learning.

And even a clear definition of objectives is apt to be denounced as "cultural imperialism" -- the imposition of middle-class cultural and artistic values on the poor. "In my experience with the 'disadvantaged'," says Francis Ianni, formerly in charge of research at the U.S. Office of Education, "I've seen very few programs in the arts which don't attempt to take the best of what 'we' have to offer in order to help 'them' fit better into our world."

But on balance, there are grounds for hoping that an implausible but engaging notion -- that the arts can be used to help poor children in significant ways -- will be given a fair trial. We may even discover thereby something important about the proper role of the arts in the education of all children. It would not be the first time -- witness the work of Pestalozzi, of Montessori, of many of the early progressive educators-- that new ideas tried out on deprived children demonstrated their worth for all. For poor kids are not that different from everybody else, and what turns them on may very well do the same for all kinds of children. The particular values embodied in the good arts classroom -- individual expression and pace, noncompetitiveness, learning by discovery -- may be a fruitful model for all successful education.

Let us look more closely at the unique human values which only the arts and humanities can provide. I consider the arts themselves as parts of a larger human enterprise: the humanization of life. Aldous Huxley considered the arts as the "nonverbal humanities". I share that view. And it is about this larger humanistic enterprise that I now speak.

The arts and humanities suggest to me man's ability to contemplate uncertainty, to resist dogmatism, to take delight in the differences between men, nations, cultures, and ages. The arts and humanities, in short, are those concerns which directly touch the life of man. They encompass our beliefs, our ideals, our highest achievements. They express vividly the universality of man.

Any person with feeling, any person who is truly concerned with his conduct toward others, any person with ideals, goals, or aims to achieve, any person who thinks more than superficially about the basic ideas that have been made and that will for the foreseeable future continue to make a difference in the lives of men; any person who creates something, whether in painting, music, literature, or scholarship, that vitally affects the way people live, any person who is using his intellect in the interest of mankind -- any such person is in a very vital way part of the humanistic enterprise.

Understood in this way, the artistic, humanistic enterprise constitutes what Frank Jennings calls "one of the most profound, mind-shaping experiences in the life of man...(making) it possible for Plato and Christ to instruct us from thousands of years away. It joins minds and times together for the better management of our universe...it is through the record that others leave to us in fact and fancy that we as human beings live so richly in so short a time."

Most people today, from college onward, are caught up completely in the busyness of making a living rather than in the rewards and delights of living. The outcome of such preoccupation can be disastrous to us as individuals. The sum total could be disastrous to the world of men. For only as each of us strives to embody and carry forward humane values, can mankind understand and control the vast forces unleashed by technology and power.

Furthermore, the ever-increasing leisure that science is giving us makes the arts and humanities essential. Devereux Josephs has said wisely that: "Time released for our own use is science's greatest gift to mankind. What we do with this divine gift rests squarely within our own mind."

I certainly need not deliver a panegyric on the arts and humanities to you in art education. All of you, I am sure, know the thrill of sharing another human being's experience through painting, drawing, music, and literature. You have felt the excitement of seeing your own culture in a new light by mastering a foreign tongue which interprets the universe in a different way. Or you have deepened your understanding by studying exotic religions which mold other men's lives and hopes. Or you have felt the bracing, arctic consolation of philosophy, which reconciles man to his fate but yet omits the passion with which men work out their own destinies.

You do not need to be told about the worth of the arts and humanities. That is good, for I do not think any man has ever been concerted to the humanistic enterprise, though I know a great many who have been converted by it. Let me just say, then, here among you who have shared these delights, what you already know. He who is a stranger to any tongue but his own; he who believes what he likes and likes what he believes without ever having submitted his ideas to scrutiny; he who has never dwelt with Homer and Shakespeare, Dante and Cervantes; he who is deaf to the charms of music, blind to the eloquence of paint, marble, and metal -- that man is so much the less a full human being.

This is our raison d'être, our purpose, our goal. Art is a unique creation of, and therefore a significant communication of, our unique humaneness. It is as broad and diverse as humanity itself, and we must strive to maintain that fruitful diversity. Art is an integral part of any society or culture, and consequently it must not only move along with it, it must express and interpret it. Here it is that communication among the artist, the audience, the critics, the scholars, the students, and the public, is so very important. To promote this communication we need understanding and tolerance. Our universities have been particularly myopic in neglecting the arts. They have failed to see that understanding is built through education and that education in the arts is essential in this technological age; they have failed to recognize that tolerance is the natural outcome of an undefensive openmindedness which can be nurtured only through education.

We cannot place a final judgment on the experimentation of today until we gain some perspective on it. Only after 40 or 50 years will we be able to say that this trend was more valid than that trend. All we can do now is watch and listen to the artists, give them a fair chance to express themselves, and try to understand what it is that they want to communicate to us. Of one thing we can be sure: they are charting the future.

This revolution, experimentation, and exploration reveal that we are living, artistically, not in the 18th or 19th, but in the 20th century, and anticipating the 21st. I find it most exciting. For after all, art is an essential part of any culture, of any society from the primitive through contemporary, that is why it is important for you who will be making the decisions about the future of art to keep up and move with our ever changing world culture. The price we pay for not keeping up is, I am afraid, atrophy.

The most urgent need in the arts today is no different from that in the rest of our society -- education. But for an adequate education we need qualified educators -- art educators -- and for this task our current supply of art critics is entirely unqualified with the exception, of course, of a few who are outstanding. Read the art and music columns of most important metropolitan newspapers in the United States! As Ben Shahn has said in recommending a course of education for an artist: "Read everything that you can find out about art except the reviews." The same may be true in other countries, but I can speak from first hand knowledge only of our own.

Fortunately, new trends in the arts will not stop and wait for the Establishment and the critics and the public to catch up. They will accelerate, and the gap will continually widen unless we improve the lines of communication between the artist and the public. You who are teachers of art stand in the middle; you are in a critical position to help narrow this gap.

At the Aspen Institute we experimented successfully with establishing new lines of communication. We organized a program of contemporary artists-in-residence and integrated it with our seminars for business corporation executives. We found that when the painters sit down with top business executives and exchange ideas, a very clear channel of communication is established in which each group reaches a better understanding of the other -- to the pleased amazement of both. But in order to have a real widespread impact on solving this communication problem, additional support for such programs must be found either from government or private sources.

Lines of communication must be created so that people will not run from galleries and museums with their hands over their eyes shouting "What is that terrible nonsense?"; and so that audiences do not dash out of concert halls with their hands over their ears, shouting in ignorance "What is that terrible noise?" With the knowledge of what has happened in the past, it is a sad spectacle to see a society turn its back on the arts of its day. In future ages people will travel far to see examples of this art, just as we now travel to Florence or Rome, not to see the conquests of the Caesars or the acts of the Roman Senate or to study the grain distribution system or the Roman businessman, but to see the heritage of art works these people left behind them, to see their paintings and sculpture. Now is the time to build, through education in the arts, a bridge of understanding between the artist and the public which will enable the artist to be more creative and enable the public to lead a richer, fuller, and happier, and more satisfactory life.

We need understanding and tolerance, education and openmindedness. In order of importance I would put openmindedness first. If education, especially in the arts, is not approached with an open mind, it is in many ways worse than no education at all. As individuals we must by all means by receptive to the new; be willing to encourage experimentation; give the newer artists an unprejudiced, inquisitive welcome; make an attempt to understand what they are trying to say to us; explore way beyond our specialties; try to keep a view of art in the broadest sense; and use our influence to foster as much long-range planning as possible.

With this openminded, farsighted attitude, we must begin educating at all levels: artists, critics, teachers, and scholars. We must nurture our emerging, often radical, artists as well as those who are already established. They need freedom to be creative, freedom to experiment, freedom to fail. One of my favorite stories out of the history of art is told by Ben Shahn in his book The Shape of Content, which so abounds in provocative and insightful statements. As Shahn tells it:

> There was a great commotion aroused in Paris around 1925 when it was proposed by officials that one of the pavilions of the coming Exposition des Arts Decoratifs be housed in the space traditionally reserved for the Salon of the Independents. It was suggested that, in view of the new enlightenment, there was actually no further need of an Independents' show in Paris. An indignant critic promptly offered

to give twenty-five reasons why the Independents' show ought to be continued.

The twenty-five reasons proved to be twenty-five names -- those of the winners of the Prix de Rome over as many years, the Prix de Rome being the most exalted award that can be extended to talented artists by the French Government. But all these names, excepting that of Rouault, were totally unknown to art. The critic then called off twenty-five other names, those of artists who had first exhibited with the Independents, who had not won a Prix de Rome, and who could not by any stretch of the imagination have won such an award. They were Cezanne, Monet, Manet, Degas, Derain, Daumier, Matisse, Utrillo, Picasso, Van Gogh, Toulouse-Lautrec, Braque, Gauguin, Leger, and so on and on.

Another kind of person is needed in addition to the innovative artist: the sensitive, well-informed critic, who can help educate the public to new trends. These critics must be of the highest quality, or they can do irreparable damage to art. We need centers where accomplished writers can be trained in the discipline of criticism. And perhaps we also need experimentation with panels of critics, as an alternative to the individual critic rendering solitary judgment.

We need managers and administrators, especially of our many new cultural centers, who can bring forth creative long-range plans. We need better education in the arts in our public and private schools, in our colleges and universities, all over the world. We need better trained art educators. We need coordination between educators and artists.

These are the challenges. And they must be met with a fresh vigor and farsightedness. Never has the climate for world wide education in the arts been more favorable; never have the opportunities been so great.

Each of you in your own way does humanity a great service through your teaching and your work in art -- you who live with the masterpieces, you who reinterpret the great traditions and go a step beyond them, you who are involved in creating and developing an understanding of contemporary art, and finally you who project the future through art. Yes, I love all of you, but I have a special affinity for those of you in the last category; the future of art and its place in our technological age depends on you.

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PSYCHOLOGICAL ASPECTS OF CHILDREN'S DRAWINGS

DALE HARRIS
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When an American psychologist undertakes to study children's drawings, he does so as a behavioral scientist. As scientist, he is committed to procedures appropriate for behavioral research. He insists upon objectivity, impersonality, and freedom from bias or personal opinion in his methods and in his results. His judgments must have a public character; they must be repeatable by others. That is, others considering the same or similar phenomena with appropriate observations must come to similar conclusions.

Many in the field of art may say that art cannot properly be subjected to scientific inquiry. Art is essentially subjective; artistic experience is highly personal; it cannot be reduced to formula capable of objective statement and replication. Consequently, those who consider children's drawings as a form of art may object to the scientific study of children's drawings. When they draw or paint, children are behaving intensely, both overtly and covertly.

As a psychologist I must insist that psychology quite properly may study that behavior. I am, however, quite ready to admit that some aspects of artistic behavior, particularly the covert, inner, or hidden behaviors, may be very difficult to study by rigorous scientific methods.

From the art educator's viewpoint one of the chief problems is that the psychologist reduces the complex whole of the child's drawings to a form which he can summarize quantitatively -- in other words, data. He must identify features, or aspects of the drawing, which he abstracts, or separates from the drawing as a whole. Inevitably, then, the psychologist neglects many features of those drawings, especially relationships between parts, in his preoccupation with those parts or aspects which he lists, counts, or evaluates. This neglect troubles the nonscientist, who evaluates or appreciates the drawing as a whole.

A second requirement of the scientist which usually troubles the artist and art educator is the need for control. The scientist collects his data under standard conditions. He must specify quite precisely the stimulus and keep it the same from child to child; he must also control the conditions of work, the media, and materials available, so that he may formulate principles concerning the effects of the stimulus and the working conditions. If a variety of stimuli are used (for example, a teacher asks children to make any drawing they wish), and the choice of the materials is left entirely to the children, the sources of variation in the resulting behaviors remain untraceable. All that we can do is count the various subjects, themes, or kinds of work that are produced. If a constant stimulus is used (e.g., "Draw a picture of a man") and similar materials are given to all children (in my studies, a sheet of paper of standard size and a pencil of #2 hardness), then the variations in style of drawings can be studied in their own right as consequences of individual differences in the subjects. Individual differences in performance then become the object of study. But if various stimuli and working conditions are permitted, differences in responses remain meaningless -- they are due to unknown combinations of stimulus differences and individual subject differences. Thus, in specifying the stimulus and the working conditions, the scientist further sacrifices such probably significant elements as spontaneity, personal interest, and possibly creativity. Nevertheless, whatever the loss from studying abstracted parts of a drawing or from limiting sharply the subject of the drawing, some useful results have come from analytic studies. A number of general observations have been formulated which have thrown some light on children's thinking and have illuminated rather considerably the constructive, formulating aspects of symbolic processes and their growth. In turn these observations and generalizations have found their way into art education theory and practice.

Finally, a third point of difference between artist and behavioral scientist may arise. When the art educator discusses his work, he is very likely to speak of skill, technique, or particular types of instruction. The scientist, however, in his effort to establish general principles or laws, is concerned with the entire range of performance shown in unselected or representative samples of work. He is concerned, almost obsessed, with the average, the modal, or the characteristic performances of children in general. True, he may work with specially selected samples of children, but even then he usually wishes to delineate the typical, nor the exceptional, classical, or optimal performance of that group. The art educator and the behavioral scientist may, however, and often do find common cause in studying process -- how the product is accomplished. They are both concerned with the sequences in development or learning which mark the progress in artistic performance or appreciation, even though the child or his product may be exceptional. Indeed, later in this talk, to illustrate the possibility of studying the developmental process, I will show some work collected over a four-year period, from a most exceptional, talented little girl.

It is a well known fact that children like to draw. Apparently they have always done so in all times and places where any medium permitted drawing, whether by stick on smooth sand, chalk on stone, or pencil or brush on paper. From the very outset of psychologists' concern with the behavior of children in the late 19th century, psychologists have been fascinated by this pleasant diversion of children. Pioneering work was done in many countries: first by Ricci in Italy, then by Cooke and Sully in England, by Perez and later Claparede, Rouma, Luquet, Descoudres, and many others in France, by Barnes, Brown, Herrick, Lukens, Maitland, and others in the United States, by the Russians Ivanoff and Katzaroff, by Gotze, Stern, Buhler, Neumann, Kerschensteiner, and others in Germany, and by Breest and Schuyten in Belgium and the Netherlands.

Early studies simply catalogue the subjects or objects of children's drawings, but very soon attempted to develop criteria by which to evaluate intrinsic qualities or characteristics of children's drawings and to describe the predict the elaboration or change in technique and style of drawing which come with growth, experience, or practice. Positive results came rather quickly, and the study of children's drawings reached an early peak in number and findings between 1900 and 1915.

This early work showed that there is an orderly progression in how children portray the human figure, animals, vehicles, and houses, both in their treatment of detail and in their handling of space. This work made clear children's untutored attempts to show the appearance of objects when they were baffled by problems of presenting three-dimensional objects with a two-dimensional medium. These discoveries led to various statements of a succession of stages in children's drawings. Rather different statements by Luquet (1913) in France, Burt (1921) in England, and Lowenfeld (1939, 1949) in the United States, show a very considerable agreement concerning steps in the progressive elaboration and refinement of children's drawings.

Studies were also directed to the elements of drawing and painting -- the use of line, form, mass, shading, color -- and to more formal or abstract aspects such as distribution and arrangement -- proportion, symmetry, balance, and perspective. Numerous scattered studies on these aspects of drawing culminated in such comprehensive studies as those by Krotsch (1917), McCarty (1924), and the extensive programmatic work of Norman Meier and his students (1933). These studies have given art education guidelines for the building of curricula -- gauging experiences to the apparent readiness of the child for new ideas, techniques, and skills.

Another early conclusion was that children's drawings are less an expression of an esthetic sense than a form of language, of cognitive and affective communication. This *expressive* aspect of children's drawings, shown in many ways, has been treated most fully in psychological terms by Sully (1908), Burt (1921), Karl Buhler (1930), Eng (1931), Lowenfeld (1939), and more recently Bell (1952), Arnheim (1954), McFee (1961), and Harris (1963). Many of these investigators were or are primarily psychologists, with an interest in art or children's drawings. A few were primarily art educators with a strong background in psychological theory and research techniques.

The conviction that children's drawings represent a form of communication has subsequently led in two different directions. The earliest hypothesis,that the structure of the child's "mind", his thought processes, and his intellectual growth, could be investigated with profit by study of his drawings led, as was mentioned, from the study of subject or content of drawings to the study of their more formal aspects, and of the presence or absence of body parts and detail. These approaches were logical outcomes of the universal recognition that children's drawings, viewed phenomenologically and as wholes, showed a clear increase in complexity and organization of parts into reasonably faithful if often schematic representations of the objects as presented to the eye. Schuyten's early and very careful studies concentrated on elaborate measurements of lengths and angles, but this attack proved fruitless. Analysis of the drawing presence or absence of body parts and detail, approached at about the same time work by Goodenough (1926) in the United States and Fay (1923) in France, led to positive results.

Lists of parts, constituting what psychologists call "point scales", were constructed, according to accepted rules of measurement theory, which correlated very substantially with intelligence tests of many kinds. It was found that the bright child draws a more detailed, integrated, and organized drawing than a dull child of the same age.

It became clear that a very large part of the structure and characteristics of children's drawings are given by his intellectual maturity; Goodenough's method is now widely used in the United States as a quick, convenient estimate of a child's intellectual or cognitive maturity. This test says nothing about artistic ability or aptitude. It measures, as it was constructed to measure, the relative intellectual maturity of children, and it works rather well from 3 or 4 years to about 13 or 14 years of age. Thus indirectly it gauges the growth of children's concepts, and the foundations of their capacity to think constructively.

Many of the early accounts of the psychology of children's drawings concentrated on the drawing as an expression of the child's mind -- his intellectual, cognitive, or conceptual development. This interest and conclusion very early led to an additional hypothesis in another area of behavioral science -- ethnology. It was early noted that the drawings of illiterates living apart from so-called civilization often resembled in certain ways the drawings of children. Might, then, drawings, be an index to the human mind in evolution? Could the principles elicited from the study of children's drawings be applied meaningfully to drawings and carvings by prehistoric man? Early work by Koch-Grunberg (1905), Lamprecht (1906), Verworn (1907), Van Gennep (1911), and Wundt (1912), made such assumptions, though Rouma (1913) showed quite clearly that similarities in the work of adult "primitives" and children were often more apparent than real. This point was later emphasized by Eng (1931). The parallel between child art and the art of prehisotric man continues to be mentioned in quite recent writing, particularly by those unacquainted with the intensive psychological studies of children's drawings but who are impressed by superficial similarities. However, as we shall note later, the more recent emphasis in cross-cultural studies of drawings is a comparative study, rather than an attempt to interpret the past, or to find parallels between the child mind and the so-called "primitive" mind.

The second hypothesis was that children's drawings might reveal considerably more about the child as a whole -- his interests, preoccupations, psychological stresses and needs, and his personality structure -- than merely his cognitive or intellectual abilities. Such ideas were implicit in the work of Sully, in that of the early French and German works, and, indeed, in the whole stream of anthropological studies just referred to. Goodenough noted that psychotic or near-psychotic children sometimes produced extremely bizarre drawings of the human figure. Psychiatrists, particularly of the psychoanalytic persuasion, began to examine the art of psychotics, looking for symbols which might, accepting the psychic censor, reflect the patient's repressed problems and conflicts. The school of thought represented by Carl Jung in particular found the possibility of meaning in age-old symbols, or archetypes, of conflicts common to the human predicament. Sir Herbert Read's approach to child art (1945) follows this line of thought, that child art exploits archetypal symbols drawn from a racial heritage. This heritage not only influences the child's first graphic portrayals but also the decoration and design of an entire culture's artistic traditions. Quite recently, preliminary reports of a large collection of scribblings by young children of many nations purports to find a limited number of oft-repeated basic symbols, universal in character, and "ancient" in that they draw on a racial unconscious going back into the dimmest recesses of history (Kellogg, 1967).

But the universal character of symbols which may have psychological significance has not yet been firmly established. Symbols, and symbolic forms -- even those reduced or schematic aspects which are so characteristic of children's drawings -- are variously interpreted by different judges and critics. Their psychological meanings are just as variously interpreted by qualified clinical psychologists (see Harris, 1963, pp. 37-67). A child's drawing of a man can be used to give an estimate of his intellectual maturity -- an estimate which is reasonably stable from drawing to drawing by that child, and which is quite consistent from psychologist to psychologist who evaluates the drawing according to the standard procedure (Goodenough, 1926; Harris, 1963). However, a child's drawing cannot at present be used in like manner to diagnose personal affective or attitudinal characteristics.

There are at least four reasons for this state of affairs. First, children can, and do, introduce many individualized and idiosyncratic features into their free drawings, even drawings of a common subject matter. The same idea is depicted in many different ways by different children, and sometimes by the same child on different occasions. Second, there is no firmly established taxonomy of graphic symbols which have been shown consistently and universally to indicate particular psychological conditions or states -- attitudes, personality qualities, adjustment problems, or emotional or cognitive disorders. Third, there is the undoubted presence of many extraneous, nonindividual-psychological factors which serve to increase the variability of children's drawings. These include, first, cultural factors, such as artistic traditions or stereotypes; an example is the tightly pinched waist of the human figure often found in areas of South Africa and noted in ancient rock carvings in those areas. Second, there are influences from the culture of childhood, such as symbols conventionally adopted by children of a particular group and passed from one child to another -- an example is the use of a ruler to frame drawings used in one school group, but not in a nearby group. Sometimes, in a group drawing session, one child announces aloud that he intends to draw a mountain, whereupon several other children, apparently at a loss for a subject, follow his lead. Finally, in some societies there are humorous conventions adopted from the cartoons or "comics" popular in those societies which are adopted or adapted by some children in their drawings. Whether such influences operate adventitiously, or because of deeply rooted psychodynamic factors in individuals, remains unknown at present. Theories abound, most of them quite untested by the scientific principles of objectivity and verifiability (repeatability).

The discussion thus far has treated children's drawings as "psychological tests." Now tests are samples of tasks, or behavior, on which children perform more or less well when judged by criteria or norms. The "moreness) or "lessness" of their performance is taken as a reasonably consistent index to the child's performance on a much broader set of similar tasks, from which the test sample has been taken. This procedure works quite well for those aspects of drawings which reflect the intellectual or cognitive maturity of a child. Thus far, this procedure works poorly for aspects of personality such as attitudes, qualities of personal and social adjustment, emotional stability, and specific personality traits such as responsibility, insecurity, neurotic temperament, phobias, and the ways children choose to draw, and in the lack of a set of common and universal symbols or indicators which are consistent signs of such conditions throughout groups of children.

The psychologist's pursuit of children's drawings as sources of information about noncognitive aspects of personality has not been entirely fruitless. Some aspects of drawing do convey emotional qualities. A large body of psychological research, the principal studies of which have been summarized by Harris (1963), shows that line and form do convey affective meanings on a greater than chance basis, at least within a particular culture. Gombrich, an art historian who is also quite competent in psychology (1963), has argued persuasively for the study of iconography -- the metaphorical significance of imagery in art. Recent research by Child suggests that principles of esthetics, what is pleasing to the eye, may be transcultural. Other research, also by Child, shows that young adults' preferences among works of art are associated with their own personality qualities. Beittel and Burkhart have shown that methods of work in graphic art likewise tend to be associated with personality patterns. But these findings are based on more general associations among patterns of esthetic choices, patterns of artistic performance, and rather broad dispositional qualities or traits of personality. Research findings do not take the form of isomorphic relationships between specific symbol and specific trait; the search for such associations thus far has proved relatively fruitless.

Every psychologist who works intensively with children's drawings knows very well that each child artist communicates many things about himself other than his intellectual level. When asked to draw himself, he commonly portrays a figure which has juvenile characteristics. He includes something of his interests. Boys frequently depict themselves in a favorite activity, or include a prized possession; girls clearly show a favorite frock, or the garb worn that day.

Clinical psychologists find many evidences of peculiar personal qualities which clearly "fit" their other knowledge concerning the child. Qualitative aspects of the drawing do "fit" -- are congruent with -- personality, the child's life style. But until some superordinate set of principles can be determined which works consistently across groups of children to subsume all such observations in specific cases, psychologists must use children's drawings as "congruent evidence", not as diagnostic signs or "tests" which, alone, can point unerringly to specific patterns of behavior.

Another productive use of children's drawings and paintings has been devised by particularly skillful psychotherapists, who have capitalized on the constructive, and organizing possibilities, of artistic media. Seriously disturbed children, whose cognitive and affective experience and psychic structures have been severely disarranged, have been helped to set their psychological houses in order by the expressive possibilities of paint and clay. In this work we may see the clearest possibility of symbolism, but again such symbols often seem idiosyncratic rather than universal. A child's characteristic use of line, form, and color fits with his general personality "style", and their meanings become more apparent the more the psychotherapist knows about that child.

Psychologists need to learn and to state explicitly the psychological principles which may subsume and order the noncognitive features of children's drawings. They need to work closely and productively with art educators, who know intimately the richness and variety of children's drawings and paintings. The art educator needs to tolerate and perhaps even value the constraints under which the behavioral scientist must work. He may help the psychologist to look more broadly at the material under investigation. In turn his teaching of art activity and appreciation may benefit from the principles which their joint efforts will ultimately produce.

I would like to discuss the work of one little girl who made a large number of drawings at home as part of her free play. By age three she depicted people, animals, houses, and vehicles comparing favorably to drawings by children five years of age. By age three and a half she was drawing letters, some of them reversed. By age four she drew a cowboy that would do credit to an eight year old, and at age four and a half she made a self-portrait in colors. At age five she attempted a map, and could print very well. Drawings made while she was in the second grade (at age six) show a rapid development of three-dimensional themes and a surprizing adaptation to the third dimension. The child often worked for some weeks on one theme, exploring it in many ways, as for example, a bowl of flowers, or a butterfly, portraits of family members, and landscapes. After exploration of a new idea, she would revert to earlier themes, but with greater skill at mastering the problems of representation.

Such examples are of great importance to the psychologist's study of motor learning, perception and concept formation, problem solving, interests, family attitudes, and the like. More importantly, to psychologist and art educator alike they are extremely useful in the study of process, by which specific concepts and skills are acquired and integrated into broader perspectives.

It is my belief that study of such longitudinal materials, together with the development of theory, (e.g., Bell, 1952) coordinated with other empirical work on personality (e.g., Koppitz, 1968) may eventually yield the principles by which drawings can be assessed to yield, reliably and validly, noncognitive indices. At present, however, drawings can best be used as congruent evidence, along with other information, in assessing individual personality.

There are a number of problems on which such longitudinal studies of individual children can cast a great deal of light. Useful as the collections of drawings from different groups of children at successive ages may be to the developmental psychologist, at best they can only throw an ambiguous light on the process of change and development. Only collections of drawings from the same children can provide truly definitive statements of process which then may be checked by cross-sectional studies or studies of samples of differing children at successive ages.

First, there is of course the record of changing interests and preoccupations in the individual longitudinal collection. It is clear from the few and fragmentary collections now available, that children often adopt a theme such as ships, or butterflies, and make many, many drawings for a period of time extending from a few weeks to several years devoted to this particular theme. Psychologists have long noted that when children acquire a new skill or interest they seem to push it to the limit, to exploit it thoroughly. This concentration has the practical effect of perfecting skill. Probably it also bespeaks the child's capacity for and interest in exploring in depth ideas and techniques. Psychology has many studies of the acquisition of simple skills under laboratory conditions, but there are altogether too few records of the acquisition of complex skills over longer periods of time than can be encompassed in a laboratory. Such studies would throw considerable light on how details or part concepts are evolved, mastered, and integrated into superordinate concepts.

Another very obvious outcome of such collections, one of particular interest to the art educator, would be the study of children's spontaneous exploration of techniques by which three-dimensional objects may be portrayed in a two-dimensional medium. Left to himself, the child clearly utilized both trial and error and more intelligent problem-solving techniques to produce the results he desires. Children clearly entertain concepts which often run in advance of their available skills and knowledge. This fact very likely accounts for the growing reluctance of many children to engage in drawing activities in the later elementary years. Growing up in a visually-oriented world where a premium is placed on accurate depiction by photographs, charts, drawings, diagrams, and the like, a child becomes increasingly aware of his inability to achieve in graphic form the representation that he clearly understands and visualizes mentally. Hence, his growing reluctance to attempt to form a representative drawing. The art educator may get around this reluctance by showing the child effective techniques of portrayal which the child has himself been unable to discover unaided. Or the art educator may divert his interest to nonrepresentative forms of art and build interest and satisfaction in other forms of graphic production. Nevertheless, collections of free drawings by children in untutored situations provide an interesting and invaluable record of the solution of a number of difficult representational problems.

In the third place, it has long been noted that the young child adopts a modified, reduced, or attenuated figure which for him quite satisfactorily represents the object he seeks to portray. This reduced figure is often referred to as a "schema". The collection of drawings over time, permits the study of the evolution of this schema into more complicated forms. Another problem which has been little studied is the uniqueness of individuality of this schema. Just as in the adult Western world the personal signature is idiosyncratic and, when properly witnessed, has legal status as one's bond, so a child's drawing has this individual character and in a sense is his "signature". This feature is strikingly portrayed by a stereotyped figure obtained from one seven year old on nine successive days. Psychologists have done all too little in the study of the development of handwriting and the idiosyncrasy and uniqueness of the personal signature. Likewise it has done virtually nothing with the development of the drawing as the child's unique and highly personal expression. I refer not so much to the content of the drawing as to its calligraphic characteristics.

Related to this point is another significant problem. Most developmental theories of drawing are phrased in the concept of successive stages. Do these stages appear stepwise and fairly dramatically, or do they appear by a succession of small increments, modifications from day to day or week by week so that the stage so-called is an oversimplification, and perhaps an illusion? There is probably truth in both positions. Children persist with a particular schema or style for some time, yet an examination of work produced a couple of weeks later shows a clearly distinct, and clearly different, schema or style. When intermediate drawings are examined, one finds the relatively sudden appearance of new features which are overlaid by the persistence of older and earlier features before they are completely superseded. The phase may last a few days or a couple of weeks. Samples taken at longer intervals of time show a stepwise progression. Intermediate samples show that the change is not completely gradual by very small amounts, but rather a mixture of two different concepts, the emerging one superseding the earlier one in a relatively finite period of time.

Some years ago I collected a series of drawings from a group of nonliterate children who had, indeed, never used paper and pencil, nor had they seen pictures. They belonged to the Quechua peoples living in a very remote and isolated area in the Andes mountains. From one four-year-old I collected drawings daily for six weeks. Samples of his work make this point concerning the emergence of stage very clearly. He was shown that a pencil could be made to produce a mark on paper. He proceeded to fill the sheet with rather tentative scribbles. Then he was asked on every subsequent occasion to draw a man. These scribbles became more assured two days later. Three days later appeared the first man, in the style referred to by the French as the tadpole stage and by the Germans as head-feet drawing, but overlaid and surrounded by the scribble schema. Two days later he produced two figures, with a minimum of scribbling. But scribbling returned at once, and was still prominent, a week later. Six days after that came a clean-cut drawing of several "men". Shortly thereafter he drew, upon suggestion, animals -- the familiar llamas. Finally a series of man-figures, albeit in somewhat tentative form, superseded scribbles. Seven months later I returned to the area for follow-up work.

The first drawing I obtained from this little chap is a remarkable example of what William James called learning to swim in winter. I had left no drawing material for his practice, but the child's improvement was remarkable.

Many years ago Karl Buhler advanced the hypothesis that drawing as a child's language falls into disuse as he gains skill and facility in language both oral and written. Spoken and written language, after all, is a very efficient mode of communication and particularly effective in denoting abstract ideas which are difficult to portray in representative drawings. The collections of as few as a half dozen carefully and faithfully recorded sequences together with clinical notes would throw a great deal of light on this hypothesis, showing how verbal media may come to overpower and supplant the more graphic form of communication which the young child enjoys and exploits so commonly.

There is an additional problem which has been engaging the attention of some psychologists and many art educators quite intensively in recent years in this country. I refer to the problem of creativity. This is not the place for discussion of this complex problem. It is clear that creativity is variously defined, and this fact may account for some of the inconclusive results of research. The hypothesis is plausible that the child who explores highly diverse schemata in his drawings may indeed be more "imaginative" or "creative" than the child who follows a rigid or stereotyped schema. Let us take the example of a boy who makes a succession of eight daily drawings, in which no single element persists through the succession. Is this boy more creative than one in whose drawings elements of schema are repeated? Certainly the former seems more imaginative!

Not a few psychologists and art educators believe this hypothesis to be true, but we have all too little good scientific evidence to support this contention. The longitudinal collections of which I have been speaking could be most helpful in resolving this issue. If some enterprising art educator were to collect drawings from groups of primary school children and by appropriate criteria identify those who seem to follow rigid schemata vs. those who are highly varied in their schemata, studies could be made of these selected children over a period of five or six years. Their drawings could be collected, and other observations could be made on school success, social relations, personality, and the like. We would possibly have much more adequate evidence on the relationship of drawings to imagination, and to creativity, when that difficult term has been adequately defined.

I can only mention in passing the important and intriguing problem of fantasy, so important an aspect in the development of normal children and often considered to be crucial in the study of emotionally disturbed children. After a fairly long period of emphasis on realism, factuality, the here and now, psychologists and educators are once more becoming aware of the importance of fantasy in the child's exploration of reality, formation of object concepts, and the enrichment of his cognitive life. We are beginning once more to recognize that fantasy is not simply illusional, but a necessary ingredient to reality testing.

An emerging area in the study of children's drawings is the use of comparative, cross-cultural methods. For a good many years anthropologists have collected drawings in the particular cultures that have been studied. It is only quite recently that serious cross-cultural comparisons have been attempted. This subject should be of the greatest interest to an international congress such as has convened here in New York City.

A very important recent contribution has been made by Wayne Dennis in his book Group Values through Children's Drawings. It is Dennis' hypothesis that drawings reflect the group values of the culture in which a child has been reared. He finds these values in the content of the drawings, not in the more formal aspects of size, firmness of line, erasures, form, and the like. His proposal is that children "generally draw the men whom they admire and who are thought of favorably by their societies." He bases his argument on the well established point that children rarely draw from a model but rather from a more general "mental image". Second, Dennis argues that when a child draws a picture of man, he must make a choice among the many kinds of men he knows, and that he is most likely to draw that kind of man to whom he holds favorable attitudes. This may be the kind of person rarely seen or only imagined. Hence, drawings reflect value or preferences and not necessarily the frequency with which particular kinds or types of people appear in the child's experience. Yet he admits that many children also draw the familiar persons they see every day.

I have a large collection of drawings made by Bantu and Zulu children in South Africa. So called native types are often depicted, but there are a number of drawings which portray an elegantly dressed man who can only be described by the American slang phrase "sharp". He is well dressed, modish, elegant, and probably represents the model to which young men of that society aspire. Dennis describes this selection of the "ideal" as possibly representing "wish fulfillment". I would certainly support this argument. In my large collection of drawings by children from underprivileged sections of society, some of them in institutions for juvenile delinquents, I am impressed by the frequency of the handsomely dressed "dandy" or the well muscled athlete, both of which values seem to appeal strongly to the youth of little economic opportunity and often of inadequate physical development. Dennis further limits his analysis and discussion to group values. He recognizes that drawings may reflect individual values, but he is reluctant to make statements about individuals on the basis of single drawings. The values of individuals may take so many forms and be depicted in so many ways that the interpretation of the individual child's preferences is very untrustworthy, short of an extended discussion with the child concerning his drawings.

Certain of Dennis' assumptions are somewhat more risky. He believes that one may draw conclusions about the kinds of figures not drawn, or drawn infrequently, quite as much as from the types of figures which are drawn. He thinks of these types as avoided, signifying negative values. To make inferences about negative values based on the kinds of human figures not drawn seems more doubtful than his major assumption. Nevertheless, in this kind of loose, descriptive research it may be an admissible hypothesis. Dennis assumes also that the use of humor or caricature in drawings likewise has significance with respect to the child's values. But again, humor and caricature arise from many influences, and are used quite variously by different children. Even group generalizations become hazardous, and interpretations must, of course, be made with considerable caution. The elements which Dennis has identified and treated in considerable detail include the following: traditional vs. modern dress; facial features, particularly the presence of smiling or nonsmiling faces; emphasis on masculinity; the appearance of religious content or symbolism; the social and work roles portrayed. Dennis' publication is truly an epochal event in the study of children's drawings, and he offers many challenging hypotheses.

The problem of comparative studies is, however, greatly complicated by the number of the features of children's drawings mentioned earlier in this paper. It is a fact that children influence one another to amplify their individual schemata, especially when drawings are made in groups. Then, too, conventional art forms in particular cultures influence children's drawings in varying degrees. Quite often the extent of this influence is unknown, especially to a researcher not intimately acquainted with the nuances of that culture. Finally, there is the almost endless way in which children evolve their own schemata; the reduced or condensed forms they use, the symbols they invent, are highly individual and almost endlessly varied. Short of inquiry, their meaning may mislead the investigator or escape him altogether.

In my collection of drawings from some eighteen cultures, I have been working qualitatively with a number of approaches, all of which I have been attempting to treat systematically so as to satisfy the requirements of behavioral science -- objectivity, consistency, replicability, and the like.

In a group of pictures by Eskimo children, a young child solves the face hidden by the parka hood in a manner similar to solutions of such difficult problems by young children elsewhere; visual accuracy is sacrificed to the idea. An older child draws more representationally; the traditional garb and equipment are portrayed, but the ubiquitous cowboy also appears. North American Indian children draw mostly familiar figures, both male and female. A Pakistani laborer's child drew a man and a woman which may be compared with drawings by an upper-class child in that country.

The drawings I have collected show variations in cognitive ability, in combinations of traditional and "modern" characteristics, of differing cultural features in garb, hairdress, and undoubtedly influences from traditional art forms. Less apparent, perhaps, but clearly apparent to more careful scrutiny are stylistic differences in facial features, especially mode of depicting the nose, and in the relative amount of ornamentation and inclusion of accessory items such as handbags, walking sticks, pipes, tools, shawls, and the like. All these features deserve study, though the problem of determining rubrics for classification is most difficult.

One drawing in my collection, by a fourteen-year-old Zulu boy, shows unusual skill with a pencil but a most interesting contrast in what Professor Dennis has called values. His man is clearly the idealized warrior, now lost in history. His woman, except for the length of the skirt, might just have stepped off a Fifth Avenue bus! This element of contrast surely deserves attention, but how much more valuable would the study be if supplemented by some discussion with the youthful artist!

One lead certainly will require the identification of stereotyped forms and their careful study cross-culturally. A beginning at this was made by Piaget (1932), but it has never been followed up. This approach may help isolate the effects of culturally traditional art patterns and designs on children's art work. Another lead, one also used by Dennis, will certainly be that of studying the dress or garb, with an attempt to distinguish between traditional or conventional garb and "modern" dress. If such features can be successfully identified, one might possibly find an index to the acculturation of a society and trace that acculturation over the years in a rapidly changing world, particularly if successive samples are taken in the next couple of decades.

It was this consideration that led me to begin my collections in the very early 1950's, when I became aware of how rapidly the television medium was spreading across the face of the world, even to the so-called underdeveloped nations. The television screen, plus the increasing use of books with pictures and photographs, will certainly introduce considerable commonality, perhaps we should call it leveling, across the nations of the world. It was tragic that the Lamprecht and Kerschsteiner collections made in the very early years of this century were apparently lost in Germany during World War II. Such drawings are, of course, now irreplaceable. There are undoubtedly scattered collections of drawings around the world. If some international body could be persuaded to collect children's work in microfilm form, all drawings hopefully dated and labeled by country or culture of origin, accompanied by descriptive notes reporting children's behavior and comments, we might perhaps partially recoup the great loss of the classic German collection of the early 1900's and provide a basis for the study of culture modification in this rapidly changing world.

I would like to make a few comments regarding research which is needed very badly. First, we need studies of the drawing process. Just how do very young children construct their schemata? How do the drawing schemata of young children utilize the perceptual abilities and growing concepts of children? Why and how are the schemata reduced and simplified from the visual presentations of objects? Why do these schemata in general seem to elaborate according to a reasonably predictable plan? What is the significance of the many small individual variations on this broad plan?

Significant beginnings on this have been made at my own University by Dr. Kenneth Beittel, working with young adults training to be teachers of art in the schools. He is using both experimental and extended case history methods. Adults often draw from models. We need to extend these studies downward to the youngest children, who draw from "inner models", not external arrangements. If Jean Piaget is correct that there is a structure to intellect and that this structure develops through predictable sequences, the study of how children construct their graphic schemata could be a very important adjunct to our understanding of cognitive development. Again we need the close control which may be achieved in laboratory study and also the looser approach of the longitudinal collection.

The schema, we have said, has many highly idiosyncratic features. Such appears to be a rudimentary form of "style", long recognized in mature art but long defying scientific definition and study. Perhaps artistic style inheres in organization of elements and technique and transcends analysis, the method of science. But must science always be analytic and reductive? Can objective, repeatable methods be devised which preserve unity and integration in the material studied? Is there "style" in children's work, and how does it relate to "life style", or the characteristic personality organization and expression of the child?

Art education seems to be entering into a new period where there is again some emphasis on teaching technique and form. We need, therefore, a great deal of carefully organized research in order to relate what we know about the development of perception, concepts, and the acquisition of manual skills, to how these psychological factors may be organized and trained to produce integrated works of art, whether representational or nonrepresentational.

We also need to understand more about the abstract concept of the beautiful. Preliminary studies make it quite clear that children have concepts of beauty and ugliness when applied to their own artistic work and that these concepts are by no means identical with the concepts held by their teachers. Specifically, children like drawings of a rather different character than the child art which teachers like and display on school bulletin boards. Then follows the important question: How do the teacher's preferences and selections modify the child's growing concept of what is good in his own drawings?

In a rapidly changing and shrinking world, with the leveling tendencies induced by worldwide visual media, we need comparative studies of children's representations of the life they know and the values they treasure. We need to know more about how indigenous traditions are modified by imported or "foreign" influences. To do such studies will require the close collaboration of art educators indigenous to those cultures, anthropologists, and psychologists. Let us hope that collaboration will be quickly forthcoming.

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RICHARD LORBER
UNITED STATES

I brought this painting with me today because no one in the Movement likes it. Whenever I show it, they crackle and hiss and razz and rattle; they are very disapproving and not in the slightest bit polite. Again and again I shout "Art is magic" and "Art is Magic." But then everything becomes a din. Actually this din comforts me because it nears the opacity of silence. But then the din is shattered when every child shouts back "Art is elitist, irrelevant and corrupt, co-optive, repressive, counter-revolutionary and immoral." By the time they call it immoral I'm in tears. No one will listen -- no one. No one will listen -- no one, no one, no one! Uselessly I sputter about Immanuel Kant, Critique of Judgement, paragraph 59, "Of Beauty as the Symbol of Morality," and such. But no one will listen. They spit through their teeth and coarsely laugh and say "What morality? Kant was a fascist!" Since he probably was, I can not disagree. I take my painting and quietly leave.

Well, you art educators have taught me everything you know. And though the Movement will censure me for it, I have come to you to reveal my painting, to teach you everything I know. The noise, the static cannot be worse in this room than it is in the Movement when I am there. After all, I only remain with them because I like their style. The Movement is pagan, and I know their love of Reason is just a fad; it shall pass. But you distinguished polylinguists are the men of Religion who love Reason too much. I say, gentlemen, beware of the Aesthetics of Irrationality. Let me warn you, there is no more God.

Now give me quiet. Turn off the air conditioners, and silence those other machines. All of you are to be quiet; there is a metallic whisper in here, and those of you talking to yourselves are to stop -- stop rustling papers and stop jangling keys; the noise up here weakens me; I cannot breathe; everything, everything must be quiet; everything must stop!

Better. But there are planes overhead that still must pass. They shall be taken care of later.

Before I can reveal what I came here to reveal, we must take some other precautions first. This room must be secured. Lock the doors and put our own guards outside. Members of the press and other rationalist fanatics shall be at all times forbidden to enter. Close all the windows, but first bring in the pollen. Now tape all the windows, and fill containers with water; soak rags in them for protection against vapors. We must now coat our bodies and faces with jelly. All old sense orifices must be sealed; we must each be enclosed. When this is achieved, each one will be alone. Silence will administrate the ideal gallery. And I shall declare our room a Liberated Zone.

We tried this in the Movement, but some argued for logic -- which is why I have come here: to make the conditions of revelation prevail. Unfortunately, the Movement still has the rattle, the noise, the static; the rattle prevails. They talk about breathing, but they are afraid to breathe, afraid they will burst. All logic would shatter, and their axioms prove false, forcing some demolition and the discovery of new ways. At present the Movement is reaching, but still runs on, bureaucracy in a static path. They filter the pollen, afraid to dance on new tracks. They filter the pollen and breathe sterile conditioned air.

Now everyone in this room take a deep silent breath. Hold it. Don't let it out. Just listen. Listen to the static smooth and fade out. Bring in more pollen; we need more pollen; we need to be nourished on pollen; if we had more pollen, the static would dissolve and be gone. Bring in more pollen. Bring in more pollen now. Bring in more pollen, more pollen, more pollen, still more.

The static, the noise you have been hearing in this room is the Death Rattle of the Rationalist Tradition.

My painting, now I can tell, is a momento mori, and as you shall see, a pièce d'occasion.

Take for example those planes overhead. Unbearable. They spoil everything; their noise spoils everything, demanding facts, information, hard data, static things that increase the noise. Airplanes -- built by senseless men without senses, men against art. And the Movement has helped. I argue with the Movement about art. They say, yes, they are in contact, yes, to the prophecy, yet, it is better than any machine. They say, yes, Art, the Radar of Technology! I say, no, no, no, no, no. Art is more. This you in this room know. For what is technology but the echo of magic. And art is .... Don't let Reason shorten your reach. The reach of the Movement has been shortened by Reason.

Now let me sharpen your appetites by turning off the lights. We must tune our sensibilities for the revelation of my work. You art educators undoubtedly recall the Caves of Lascaux. Fire was the only machine in there. So, I want those who sleep late to build a fire on the floor. The smoke will work in several ways. And the smoke will work in other ways.

Our primitive forefathers, those with whom we have no generation gap, performed their art in smoke. It was ceremony, ritual, spell. Art was magic, used to order Nature, and order it around. Art as magic was a coercive command. Man had a morality which determined its use, and man was attentive to the solitude of his cave. With magic he reigned over all silence.

Now I hope to show that our coercive cave ancestors were the true founding fathers of our Movement today. Or of our Movement tomorrow when it shall be at its coercive best.

In the cave a problem arose vis-a-vis the coercive command. Nature remained silent; nature would not respond. Man became rattled by the inefficacy of his art. What could he do but declare Nature a mystery. He saved his art, but his magic was sacrificed. Art was still art, but magic was impotent; magic was mute.

Does it seem incredible to you that caves were once quiet, without wires, or cars rushing on rain-slick streets? Obviously the answer is Yes. It does seem incredible that caves were once quiet places with no wires or cars rushing along rain-slick streets at night. When Nature was declared a Mystery, you see, man also invented a Reason for it, which was the first reason for anything ever, and he named it God. And the first reason ever was Reason's first uttered sound. And it was from this whisper of a Mystery that the entire Rationalist Tradition eventually boomed aloud. God was even given a voice, a good deep baritone voice, like the crackle of thunder, an exemplary application of the static in man's rationale.

Having a God, of course, gave Art power, political power, efficacy, and patronage. Artists got to work in the Department of Research and Development, consolidating the means for dealing with God. Through Art man engineered the well established tactics of supplications, gratitude, appeasement, and praise. Mixed in draftily with the crackling voice of God was the rattling static of the voice of Art barking back up at the sky, saying always "Please." More than a bit of etiquette, "Please" was always a reason; man knew how to reach what was simply a louder noise. With the rasp of a psalm man reasoned with God; man prayed, "You scratch my back and I'll scratch yours."

Hence when Nature was declared a Mystery, Magic became Religion and Art became merely its political tool. There was a lot of noise. There was a lot of static. There was a rattling racket of static. And the caves of Nature had been so quiet.

And today? Just listen. It takes an earthquake, a fire, a flood, a catastrophe, to remind you that Nature is still around -- to penetrate the noise of Civilization. Man's technics have conquered Nature, and man's politics have drowned out the Mystery. The Mystery was gone, which was a crisis, because without a Mystery there could be no God. It isn't reasonable to have a God if there's no Mystery. But man is resourceful. Whereas God was originally the reason for Nature with the conquest of Nature, Reason became God. Civilization was declared the New Mystery. Thus religion remained operative even though the God of Nature had been forced to resign. And Art in the service of Reason perpetuates this noisy state of affairs. These noisy affairs of State.

Here, as I see it, is where the Movement comes in. The Movement. The Movement cannot accept Civilization as the New Mystery, and Reason as the New God. Nor should religion be man's politics, nor noise his art. Art must reclaim the silence, and contact the dream. Reason is brittle, and static will shatter, and like smoke in the air dissolve, in the air.

Why then does everyone in the Movement laugh at me coarsely when I show them all this? Do they suppose I want for myself the job of God? I suspect the Movement is noisy and coarse because it is reaching and stretching and lurching for a pollen path. If only they would breate and listen. I can never get through. Even the Magician's Union has rattled and hissed at my painting with typical arrogance but inordinate fear. I can never get through, never get through, never get through. Can I never get through? Never? My life has become one cacaphony of disappointment. Unspeakably frustrated, I have been forced to give names to my works of Art.

This is where you art educators come in. Can I get through to you? You must shatter the Icon of Logic and break the seal on the sepulchre of Art. Put your mark on Civilization's hand threaded web. Resist its grey ubiquitous pull. Reason has ended. Listen to the rattle. Nature is man; God is a myth; religion is repressive; and art, gentlemen, only Art, can show us the Zone that is free.

Though you have many tongues, you share but one common ear. Are you listening? In the room, the static is all around you; be attentive to your solitude; though you have many tongues you share but one common ear. Don't you see you cannot be both -- Men of Religion and Educators of Art? Our greatest Art Educator has told us that Man not Nature has repressed the instincts of Man. Can I ever get through? Listen, gentlemen, the death rattle is all about you; quickly, make contact; your dreams -- can I ever get through? This is the New Iconoclasm. Magic reclaimed, Civilization coerced. We need new tactics for this. New tactics through Art!

How's the fire coming in here. When the flames went out in the caves of Lascaux, the first and last Liberated Zone closed. But that makes no difference at all. As you Men of Art undoubtedly know, you cannot enter the Zone through the Door. Had I gone through the door with the rest, I would never be here with my painting today. I, however, crashed through the glass; I shattered the glass; I discovered the Zone, and I entered the Zone when I shattered the glass.

Now, although the noise around town has increased, I have taken care of one airplane which has allowed for an equal increase of pollen in the air. Hoping my luck has improved with the increase of pollen in the air, I have brought my painting before all of you who are here. Of course, what matters is not where you are but how you got here. As in my case. To get here, I was rushing along a rain-slick street when my father's car screeched to such a silent stop -- for a toll booth. The toll booth window was on my side of the car, and my father looked at me as if to say "Pay." I stuck out a fist of change to the officer in blue, saying, "Hello, Officer," which I had done ever since I was a child. Remembering yesterday helped me discover tomorrow. But this you must already know.

Now my father is a carpenter, which has given me hang-ups about building frames. I was told to go to school to get a good education to get a good job so I would not have to wind up wearing a workshirt and swinging a hammer like my father. I built the frame out of precut wood, which I balanced on my shoulder up the hill to the studio from the teeth of the buzz saws in the lumber yard below -- body-bruising work. Furthermore, I have very slender shoulders, so slender that I often think of myself as frail, although my confidant continues to tell me I'm wiry.

I then bought some grey linen, hand woven, an old world import -- it was an incredible price which I have agreed not to reveal. I began to stretch it onto the frame. Stretching, the part I hate most -- stretching is bureaucratic, knuckle-scraping work. A rambling meeting of materials, it is technical and noisy and dull. The Movement lives with all that. But the clicks of the staples made time collapse. The static became rhythmic as the linen became taut, and soon the noise had dissolved like smoke in the air. As Art Educators, you all should know that with the slightest lurch any parabola can become a roller coaster.

And so the grey linen field was before me and all around. Art is an act of willing, I thought, but it is more like a memory, because it is at a distance from the world. The process of art is a forking road. You move along it by strategic decisions, by dancing an attitude. You discover your Style in the way you play. And Style like the mark of a hand is quieter even than art. For so long now I've been showing the Movement just what they must learn from those in art. We gave them the room to reach. We were the first agents-provocateur. They must begin to live their Style. Quiet play. I skimmed my palm across the field and a grained silence stretched across my thoughts. Why does the Movement laugh coarsely at me when I show them all this?

Reaching for a paradigm I chose one color -- a strange color as my days are strange. Not grey, not brown, not blue, not green, it was at least in earshot of them all. The color was a puddle of jelly on my paper palette. I could tell it would dry noiselessly and fast. I picked up a brush and inquisitively dipped it into the color; its bristling tip was jellied over. The grey linen field stretched like an echo across this room. No plan, no system, no scheme -- I had only a paradigm in which to play out my Style. The grey linen field stretched like an echo across the world. I was to rupture the order of man's Mystery with my mark -- disturbing the Universe, insulting God. If they burn me at a stake, I prayed, let them use Redwood; I like the color and the smell. Art was action. I knew I'd have to pay. I was an agent-provocateur.

Then like a panic I felt static in my spine. And the linen field changed; it had grass that was brown, a crackling stubble with rare spots of green, a green that turned fibrous and red at dawn. Officers had come to bring reason and order. They had come to beat us and make us stop. Woven in the field were tufts of hair; they were stretched and frizzy and pulled from their roots. Shattered eye glasses from the day before with frames twisted and broken like a fractured bone -- they were stuck in the field, part of a ruin.

Again the phalanx of grey and blue advanced. Suddenly breaking ranks they were roaring and charging, with rumbling clubs. We stampeded the field, desperate to reach the Zone. Our tracks on the field cut a grassless scar, a livid, dusted, path of a scar. Most of the Movement had pushed through the door when another phalanx cut a fork in the path, a fresh platoon rushing our flank, clubs bristling like spears pitched in the air.

In the thunder of running, dizzy from noise, I dive over a fence, scrape across shrubs, clamber on knees up to the Zone. Pressing to enter against a door, a Door into the Zone, it is closed to the Police. I was stopped. There is a drumming silence with my ear to the glass. Then hearing, feeling, a pound, a thud and the clanging of helmets, metal and wood. Impact. I am rammed by clubs.

The showering crash, the ringing shatter of glass lingered like water in my ears.

An Art Educator, one of you, came through the door into the studio. Explaining my painting, he said, "Very Zen."

Static filled the foom, so noisy I had to leave. Outside with my painting there was the brightest sun. On my slender shoulder I could balance the sun. Walking through air, I took pollen breaths, and pollen dusted the scar on the field. The pollen lingered, and like smoke in the air the static dissolved, in the air.

Of course, this painting is not with me today. Of course, you gentlemen realize that this painting is not the work I have brought with me to reveal to you today. The work which I have been forced to name "Zone" is explained and therefore unsuitable for public display. The work I have with me, however, is still in play. You have heard, it is a momento mori, a pièce d'occasion. Now I shall demand total silence. It is more than due. The painting shall be revealed just as soon as the fire is built. Any noise will drown out the rites. This is a pyre work and actually a model for another. This other is much larger, and I have been forced to name it "Paradigm." "Paradigm" is a cave painting and was of course completed long ago. Presently I am exploring for a room of display. I begin to think only a Liberated Zone will do. I have bequeathed my "Paradigm" to the Movement, but they have not yet heard. It has not yet reached them. They are not yet ready.

So for fear that too much might have to be explained, I shall reveal to you Art Educators the work with me here today. It is an earlier work which I have also been forced to name.

So now we must wait for the fire. And to make time pass I shall tell you in many languages an hysterically funny Plane Crash Joke.

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THE CRAFTS AS EDUCATION

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To be a craftsman today, or to study and work in the crafts, is to play a game. To teach the crafts is to play a game. In each case it must be a personal, original game, and to originate games is the fundamental purpose of education.

I use the word "game" in its basic meaning, the meaning some psychologists are using today. I mean by "game" the making of rules. This activity of making up rules may not be distinctly human, but certainly it is a distinguished characteristic of mankind. Do not assume that games are made up for children and spectators. In the sense that I am using the word, our culture is a game made up by many over long periods of time. But all the same, a game. And as a game, this culture tells how to behave, teaches our values, our morality, and the manner in which we perceive. Obviously, there is little it does not control. I am sure that the sub-cultures, the smaller games we see today being developed by our youth, are in reaction to the overbearing parent culture. Perhaps it is the Establishment's adherence to, and belief in, the culture, that causes the alienation between old and young. I do find, however, that the sub-cultures appear just as rigid, just as demanding, and just as dogmatic as the parent culture, or should I say the culture of parents. Whatever is said, let me make it clear that I use the word "game" to indicate a profound and essential human activity. So let me repeat, the craftsman today plays a game.

As a profound and essential human activity it should, indeed, it must be, part of our educational system. I regret that American education has come to revere objectivity and exhibits an increasing fascination with technology. I have no argument with objectivity and technology, but I do regret attempts to make them the sole purpose and method of our schools.

I believe that the greatest experiment carried out by the American society is its educational system. I say this, fully aware, and vividly recalling watching men walking on the moon and listening to their conversation. Certainly anyone who watched those images and listened to those words cannot doubt our technology. Now that we have littered the lunar surface, the United States can claim a technological brilliance and sophistication unparalleled today.

Our educational accomplishments do not, or at least should not, depend upon technology alone. If they did, or if they could, our schools would be more efficient and results could be more readily measured. But education needs more than technical virtuosity. Apollo 11 was a dramatic, spectacular, undeniable, and instantaneous success. What extra-terrestrial voyages will mean to mankind remains to be seen. But I am certain now, more than ever, we need individuals who value their humanity above their technology.

I teach courses that are labeled "ceramics", "pottery", and "general crafts". In the catalogue, the sculpture courses are explained in terms of techniques, such as welding, bronze casting, and ceramics. It might reasonably be assumed that that is what I teach: the crafts and the techniques. And indeed I do, but that is but a part of it, and the least important part. It would be relatively simple to teach skills and train people for the vocation of potter. Fortunately, our society has no need for journeyman potters. Our technology has eliminated the need for potters who produce the wares that fill the practical, utilitarian needs of our communities. The American craftsman is not essential to society. I do not for one moment doubt that he is vital, but he is not needed to provide practical solutions to practical problems.

To explain fully what I am saying, allow me to draw briefly a profile of the American craftsman today. In doing this I will compare the American craftsman to his European counterpart, and to his counterpart in non-technical societies. I would like to establish a definition of craftsman for the purpose of clarity in this paper. When I say "craftsman" I mean the American phenomenon usually referred to as "artist-craftsman." But that is an unwieldly title, and I will settle for "craftsman." I prefer to use the word "artisan", for those men, though highly skilled, do not originate forms. An artisan then is one who accepts specifications. These may come from a tradition or a designer. But as specifications they are imposed, and the artisan renders them.

To start this brief sketch, it might be well to ask, "Who determines form?" That is to say, what forces shape the appearance and expressive elements of the pot, the weaving, the enamel, the jewelry, or the forging? Throughout the world today it is apparent that tradition is the most potent factor in determining form. There is, after all, only one way to make a water jug. And that way has been worked out by generations of potters and the solution is brilliant -- but orthodox. The classic water jug of the Near East can tolerate no modifications if you consider the potentials of the technique, the nature of the material, and the practical requirements of the function it is to perform. There are a vast number of artisans today producing ware whose shape and substance is determined by an ancient tradition.

The American craftsman is not heir to a legacy of division between designer and artisan. Origination is not the responsibility of one individual, while rendering is that of another. American studio practice is based upon one individual responsible for insight, origination, and rendering. In short, our craftsmen control all of the process, and any division made within the process is intolerable to him.

Certainly the division between designer and artisan is a European and English pattern. All educational systems based upon the European and English models respect this division, which is certainly an obvious conclusion. This division has forced separate educational institutions to develop the two types of individual, one an originator, one a rendered. May I say that I greatly admire skillful men. I have watched, as I am sure you have, men with great skill, masters of their craft, who produce wonderfully wrought forms. Bur developing skills is not a suitable purpose of education.

Every census of craftsmen taken in the United States shows that the vast majority of these craftsmen are college or university graduates. It is interesting to speculate on which came first: the change in the nature of American crafts that made their content suitable for school and college curricula, or individuals studying in our schools and changing the crafts. Not only do I not know which came first; I am not sure which is the hen and which is the egg.

The crafts are part of the curriculum of virtually all American comprehensive high schools, two-year colleges, four-year colleges, and universities. In not one program in any of these schools should the purpose of the crafts program be the preparation of artisans. The purpose should not be to develop skills, to accept specifications.

If skill is not purpose, what is it? I believe that skills are instruments used to attain other goals, to fulfill other purposes. But it is not enough to say just that. It is education, not training, that gives the crafts their purpose, their meaning, and their explanation in our schools and our society.

As education, the crafts must be considered as a game. This is not to alter the nature of craftsmanship; it is only to recognize it for what it is. I see no basic difference between master and novice, between exhibiting professional and beginning student. Certainly the quality of their work differs. I believe the quality of product stands as a measure of the quality of the game the individual is playing; it is not a discreet, aesthetic entity, although our museums and galleries promote this concept.

The craftsman must make up his rules -- rules that determine his activities, his behavior, his values, and most important, his perception. As he works as craftsman, he is governed by a culture of his own making. It is the ability to develop one's own culture that is the true purpose of education. The ability to perceive order, and structure reality, to devise the method and the manner of activities is best called "creativity," and it is the proper goal of education. And one's ability to do this determines the quality of his work.

Originating a personal culture is a difficult task. It is a life-long task, but it must be done. I do not believe the individual can properly live wholly within the general culture. By its very definition, culture is too general to suit individuality, and the individual must, for a part of his time, play his own game. Current slang labels this as "doing your own thing." And as long as this personal "thing" does not disrupt society, or do physical harm to the individual, a personal game is essential to the individual's humanity and sanity.

The game that the craftsman plays is conditioned by several factors and is similar to the general culture in one very important aspect. Knowing, understanding, and cognition, depend on two aspects of reality, to use Langer's words: those aspects that are discursive and those that are nondiscursive. Or, put another way, theoretic factors and aesthetic factors. The world we live in, the sequences of our experience, are most fully understood by both theoretical and aesthetic evaluation.

The crafts and craftsmanship depend upon an essential balance between theoretical demands and aesthetic evaluations. To be realized, the craft process must balance discursive and nondiscursive elements. I believe this balance provides wholeness to the experience of craftsmanship. I believe this balance provides wholeness to the experience of craftsmanship. I believe it keeps the individual, craft-based culture familiar -- not as novel in experience as the high concentration of aesthetic considerations found in painting. This balance inherent in the crafts may be the basic reason for their popularity. I am sure this balance enhances the crafts as a means of education. The theory is constant and reliable. The aesthetic factor will support extension and most of the responsibility, but it is always conditioned by theory.

Our schools have done little to develop aesthetic evaluation, but they have not destroyed it. That it still persists is due to the efforts of art educators. I would ask you to remember that when there seems to be too little time, too little space, too little money, and too few students, and it can make your work rewarding.

These very same conditions make it difficult for the student, or that person who must construct his game. He has not much time ; he must share space and facilities; the art department is generally not well funded, but despite the limitations and difficulties, teacher and student can in some measure accomplish the essential task of creating personal orders, individual cultures, personal games. These impediments to game-making diminish as the learner progresses in our school system. The time available, the equipment, facilities, and the opportunity, indeed, the expectation, to develop one's own rules are much greater in graduate school than they are in earlier levels of schooling.

Implicit in what I have just said are the considerations, the factors, that determine the quality of the game that the individual developes. I believe there are three. There must be a place. You can call this studio, shop, laboratory, or whatever you wish, but it must be set aside as a space in which an environment can be developed conducive to the making of rules, the development of games. And though a place commited to ceramic games may indeed appear as a pot shop, with wheels, kilns, damp room, and all the paraphernalia of pottery making, it is only that -- an appearance. All the hardware housed in craft spaces are instruments, not instruments for processing bulk material to finished product, but rather means by which a learner can test the validity of his insight, the quality of his skill within the craft area in which he is working.

When I speak of a place I do indeed mean an equipped, organized facility. The success of a crafts program is directly related to the facilities available. To use the most obvious, one cannot utilize ceramic processes without a kiln. There are other areas that are marked by this same dependency upon facilities. Chemistry and physics, sports, and music all require rather elaborate and costly facilities. The purpose to which these facilities are committed must be carefully considered. To devote such facilities to development of skill is indeed a waste of time and money.

Within a school there are several factors exterior to the crafts-place that affect its character : the conventional scheduling that breaks the day into equal but meaningless time segments, the pattern of semesters, equally unrelated to the educational process as is the 45-minute period. Regulations that prohibit the use of rooms beyond the ordained hours and the tyranny of diploma or degree requirements all diminish the opportunities for developing personal cultures. But we have institutionalized education, and the institution has its orthodoxies and requirements. They must indeed be respected, but they must also be the object of continual scrutiny, and efforts must always be maintained to change them. The very fact that we can utilize crafts in our schools is a valuable accomplishment of our educational system, but there is still much to do to make creativity central to our education. But as long as there is a place for the crafts, there is hope for the institution.

Someone must be responsible for the place. Usually this individual is called "teacher," and sometimes "educator," but that does sound a bit pretentious. I would prefer to think of him as a segment of the whole, granted, a very important one, but still a part. His most important function can be described as part critic and part referee or umpire, or whatever you call the person who knows the rules of the game. The difficulty in being the official is that there is not just one game being played. So his function is not to enforce the rules, but rather to watch over the manner in which the rules are made, and to assess their practicality, their suitability with regard to an estimate of the individual's capacity and the capacity of the craft. This calls for a respect of others' perceptions, and mastery of the craft. Respect and mastery profoundly affect teaching method, but I will not discuss that here. I am trying to say that mastery in a craft is not enough. It is essential, but not sufficient, for the individual who is responsible for the education of others.

The third factor in originating games is the learner. It may well be that he is the most important factor. He has an extremely difficult task. His education has done little to prepare him for this activity, and at the very least he will feel inadequate. I have found that some individuals cannot assume this responsibility, and for those an order must be provided. This is unfortunate, but realistic; I am inclined to consider such individuals as victims or persons deprived, not so often by their own abilities but rather by external forces; too often this is our educational system. I said earlier that this system must be subject to constant revision, and these modifications must always look toward providing means whereby the individual can develop sufficient confidence in himself and adequate trust in his senses to be able to develop a culture that he originates -- a game that respects the traditions of the crafts and is responsive to his personal capacities as a craftsman.

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CREATIVE INDIVIDUALISM AND THE PROCESSES OF ANTI-ART

TOM HUDSON
WALES

I am a nonconsenting victim of a society which last year spent twelve thousand million pounds on gambling -- some of you, my colleagues, live in societies which can more than match that; others of you no doubt come from situations where there is precious little with which to gamble. I mention this enormity, not because I feel that we could effectively improve and change the nature of art education by fiscal processes, but because it is symptomatic of a society which has disorientated values. Our societies are paradoxically the most neurotic and the most psychologically perceptive that have ever lived. Our materially and technically effective civilizations are inhabited by punitive and prejudiced barbarians. Our morality, virture, and sensibility are as expendable as the proliferation of products, the junk, which one half of the world makes for the other half to consume. This obsession is so advanced that men have, for a long time, treated other men like objects. Even this world of objects, this world of dross, is an aesthetic slum, functionally imperfect, resulting from relentless fashionable dissembling and constant commercial diversification.

The only real advantage that we possess, which makes us different from all other men of other times and civilizations is that we are the first self-conscious men. It is given to us that we can realise our predicament: that we possess the means to destroy ourselves by physical means, but equally, or more likely, to destroy ourselves psychologically.

We do not, however, need to be self-destructive and degenerative-- we can be effectively constructive and creative. The greatest production of our time, in quantity and quality, is mental energy, yet it is almost completely unused or misused. Education, as the process of adapting and developing mental energy, needs to be almost completely changed to allow man to reorientate himself according to a personal, psychological point of view. This is very difficult at the moment, because education is in its infancy, and has grown more out of political and material expediency than out of concern for the individual, though we do not lack constant overdoses of lipservice and unnecessary self-congratulation in this matter. The truth is that education, because it is the only effective tool, is automatically indictable, and outworn processes must be discredited and replaced by more effective means. Any education which leaves man living at the level of scribble, is a confidence trick. We must be prepared to revolutionize the development of the processes of the mind. If we creative people do not do this, then matters will be taken out of our hands and exploited by less scrupulous forces.

One of the great discoveries of the past Freudian world was the child: his recognizable individuality, no longer seen as that of an imperfect adult, yet he has not often been allowed to function as an individual. Even the "expressionists" failed to understand that even a small child can invent his own visual and plastic language; they insisted on describing the phenomenal world as they or other men saw it, often in the form of an exclusive diet of historical picture making. The debased traditions still assume ascendancy: hand and eye processes, however, are almost nonexistent; our children are actually trained to be visually illiterate, whereas over 75% of all knowledge is achieved visually. Expressionism descends into self-indulgence and whimsical ineffective pseudotherapy; the vacuum of "don't teach" creates a reaction of stultifying academicism in which children carry out repetitive exercises with impersonal clichés of form -- this to be counteracted by an injection of "more exciting" subjects and the next eclectic foray. The truth is that "art education" is not only a semantic misnomer, but a discreditable fallacy. What we really have to produce is a truly creative education.

Art describes the end product-- the artifact. We must concern ourselves more with the implications of the creative process. It is amazing that so few teachers have learned the lessons of this century, of the creative life that exists in our civilization -- how assidulously artists created new forms, developed new processes, and populate the old "no-man's land" which existed between painting and sculpture.

Painting and sculpture, as terms, describe the artifacts of a previous culture, yet so much of education is phased on this dichotomy. We should think instead of open-ended developments in two and three dimensions, not only stressing divergent characteristics but also promoting new interrelationships. If we do not find new forms and feel the shock of revelation when we go into our studios and classrooms, then something is the matter with the creative side of our education.

We certainly cannot combine in any way the Renaissance concept of the teacher as a Mister "Know-all" at the pinnacle of a pyramid of ignorance. In teaching we are always concerned with achieving a balance between what can be taught and what must be discovered for oneself, and neither side must be allowed to abdicate. Many teachers are insecure because they themselves are formally undereducated, technically underprivileged, therefore emotionally overexposed. Is it any wonder that art education is often the image of the "soft-option" -- the frill and fringe of education. How many art teachers themselves do not really believe that their discipline is as complex, profound, and effective as any other discipline?

Obsessed with the fragmentary processes of information and hoped-for syntheses, teachers have failed to develop any integrated form and interdisciplinary procedures. Although 99% of all people work in groups of one kind or another, this is one of the most undeveloped areas of education -- if you want integration of any kind, you must educate for it, whether it be aesthetic, scientific, social, or moral integration that you are seeking. You will only get out of education what you educate for.

It is very probably that a practical and scientific analysis of the processes of education can, at the present moment, achieve more than any ideological revolution. We need to carry out much more work on comparative processes, developing new modes of both individual and group activity, exploring many avenues of relationship between disciplines and determining when to integrate and when to isolate. A "time and motion" study of education, I am sure, would save both teachers and pupils from being victims of the dismal arrogance of meaningless divisions of time imposed by bureaucratic administration. Arbitrary divisions of time have no relevance to the creative processes of the individual and the creative growth of ideas.

All education is in fact inordinately generalized. All individuals are taught as if they are the same psychological types; preferences and peculiarities are ignored except to differentiate between disciplines and subjects. Visualizers, manipulators, abstract thinkers, and constructivists are all taught the same way. Basically visual people are invariably taught by nonvisual processes. Very different disciplines are often dealt with by the same methodology, including the same "time" processes. We do our very best to destroy effective self-discovery -- and impose a butterfly-minded lack of concentration. How many students have dealt long enough with any idea to be able to go deeply enough into a problem to arrive at profound and personal implications? For example, a forty-five minute teaching unit might be right for a particular subject for an eleven year old child, but how can it be universally suitable for all subjects and most ages? Many students who should be capable of considerable intellectual and creative maturity leave high school without having worked a whole day on one subject, project, or idea; hardly any, in fact, have spent even half a day on a continuous development. I have come to the conclusion that if we set out to invent an enfeebling system to deny the individual the right to discover something of his own nature and possibilities, we should invent something very much like the educational system we have now. To the progressive liberal who suggests that his students should do something of this and that and a little of everything, I say, "That is a prescription for idiocy."

It is also wrong to believe that all problems will be answered by having a greater number of teachers to a smaller number of students. In my researches I have in some cases found that the opposite works.

Staff/student ratios should be flexible according to process and idea. The "open studio" situation involves not only staff working together, it does away with closed doors and closed disciplines. In fact, as well as the areas of two and three dimensions and all possibilities which exist between, and stem from them, there is now in fact another area, in which we can develop intermedia relationships and new formal possibilities. I must reiterate that although one can exploit the possibilities of other disciplines, it is not intended that we should practice as amateurs. We are visual and plastic practitioners; students come to us because of that particular inclination, and because our discipline seems to offer something of more creative and individual possibility. At the moment there is little in art education which really reflects the dynamic character of adolescents as we often see them acting socially. If we discovered the child, the adolescent has largely had to invent himself (many don't like the result). Naturally the creative adolescent is often confused in his attempts to discover a purposeful reality, but he will certainly instinctively reject meaningless activities when he perceives the excitement of new interrelations of media and process. It is important that the teacher adapt and develop these possibilities; if he does not teach them, then such activities become a focus for rejection, the pin-point of revolt. Certainly such complex areas need to be dealt with effectively, not merely by collecting a bundle of clichés -- light shows, events, and happenings, in academic form. I have mentioned that I consider most art teachers to be undereducated even in their area of specialization. This is not only because of a bad academic tradition which formed them, or inhibited them, but because we accept the notion of education as intended for the so called "formative years". With the present pace of intellectual and creative evolution, no one is going to survive long with that philosophy. If Mr. Knowall cannot arrogate in the classroom, pontificating on all manner of absolutes, he should alternatively be continuously self-educative in his areas of preference and in the directions which the culture of his times demands. We need more classes for teachers, and every classroom should reveal a research situation.

Teaching can and should be a creative process, not a mechanistic vocation. To improvise and control a flexible structure requires more wit and enterprise than devising an administrative and artistic trap. Unfortunately, we are too ready to accept the "image" of education than to struggle for the reality, and too often we are a party to acting out artistic roles rather than to involving the rigors of the truly creative act.

Every artist, at any time, has had to build up his own resources according to the means of his time and relevant to his own requirements. He can do this in a number of ways, and we can devise different methods of dealing with this problem pedagogically. Processes of experiment, analysis, organization, synthesis, and development are procedures common to artist, technologist, and scientist alike, but there are differences of aim and procedure; to the scientist, experiment is generally used to confirm a hypothesis, to demonstrate a theory, whereas the artist is generally concerned with the unknown in a rather more open-ended way. For the artist, analysis is dominantly visual, and his concept of structural and formal order would obviously be different from that of the scientist. However, with our complex view of life, it is essential to establish fairly simple principles, but these should be in no way dogmatic or doctrinaire. The tendency in the more recent past, in the Bauhaus for example, was to develop a linear method -- point, line, plane. I think we can deal easily with such developments within the teaching method and permit more individual intervention. I prefer a more sophisticated method of information-giving and experiment as an initial basis, with the student selecting his own forms and defining his own direction of experiment or research. Too often the student has been expected to leap from exercises or even experiments into a creative maelstrom and to produce a masterpiece. This is ridiculously unfair and unnecessary; it would suit some, but not others. It would suit those who have immediate and gifted insight, those who are capable of instinctive, inspired ideas or concepts; but we must also consider those who learn by doing, by the exploitation of trial and error, by manipulative ordering and constructive synthesis. We must consider the aformalist as well as the formalist, the destructivist as well as the constructivist; we must never create systems which are not open to change, either as a general process or for the benefit of a particular individual.

While we obviously want to tap the individual's preferences, letting him work from a position of strength and emotional security, we must not indulge him at the expense of wider, more rigorous experiences. Young people at the present time faced with a centralist world acting impersonally are always demanding to work subjectively or pleading for involvement. They want the work to be orientated around them, in a world of immediate satisfactions. This is a source of both strength and weakness and must be seriously considered within the teaching method.

Another disastrous folly is created when the teacher imposes his own formal preferences or when we limit range by accepting too readily the forms created by existing production and technology. The rapid degeneration of the Bauhaus was as much due to a superevaluation of forms as it was to sociopolitical causes. No forms are better than others except in a particular context, just as no materials are intrinsic to the creative process: cinders and banana skins can be as effective and relevant as gold or steel.

When we deal with the problem of color, we do not limit ourselves to the historical forms of "artist" color or the available range of color-merchants' pigments. In the past a dichotomy existed, with the scientist concerned with waves and particles, and the artist involved with pigmented materials: the additive and subtractive aspects of color theory. Now with adolescents we can present an integrated open color theory which they can work in, and work out of, dealing with every aspect of light and material.

They can also exploit every formal aspect, whether static or dynamic, formal or aformal, "real" or abstract. Within a few weeks students can be working beyond the limits of "known" theory and developing completely new applications. As far as "art and technology" are concerned, although each discipline possesses its own formulation and logic, it is necessary to produce the fruits of integration -- creative technology. We must certainly do this much earlier than the fitful attempts of the past have set out to do; it should seriously begin in early adolescence. If we do not deal with the problem of the aesthetic/functional situation, we will continue to populate our world with depressing rubbish and, what is more, make Man subservient to it. We must develop the capacity to think and work easily and naturally in two and three dimensions without erecting superficial categories. In research a few years ago, I found that if adolescents were given an open noncategory situation, that is not told to do painting or sculpture, seventy percent of their work was in three dimensions. This more nearly represents production as it exists collectively in industry and is more true to the contemporary situation than the average artroom which probably works in reverse, producing over seventy percent of its work in two dimensions. Students should be able to move from one set of dimensions to another, expressing themselves clearly; they should be able to demonstrate equivalents for any forms in two and/or three dimensions.

It becomes increasingly obvious that of necessity we will have to develop some kind of control of the mind. The world becomes increasingly more complex, and yet the processes of the mind, on which depends our self-conscious development, have been more or less left in a relatively simple evolutionary condition. We live mentally at the level of scribble. By this I do not mean we should employ brain-washing processes. I do not intend that we should limit in any way fruitfulness of intuitive development for the sake of rational development. Our visual imagery is fantastically out of control and unprocessed. It is all very well to enjoy fantasy, the dream, (awake and sleeping), and it is also increasingly necessary to put our visual processes and imagination to work in a sustained, sequential, and directly productive way. We must learn to "image" in degrees of increasing complexity. We must learn to demonstrate mental images in simple but topological diagrams. We must develop topological systems so that we can present the most complex information and situations in simple and effective ways. So many of our concepts about things and situations cannot be demonstrated by the old systems which were based on the observation of external physical phenomena. We have to develop new systems, signs, symbols, graphs, and diagrams and any other tools we can invent to create more precise equivalents to demonstrate our ideas and feelings.

Diagrammatic systems which deal with knowledge and information, as well as being indicative or sensation and feeling, are easily possible. The traditional objective/projective systems are still useful to some extent, but they should be open to personal development, and they can, if necessary, be used in conjunction with other kinds of imagery and systems. The technique of handicraft teaching as a limited practical methodology is gradually being rejected. It is pointless to teach technical processes as if all the pupils are illiterate peasantry or semiliterate apprentices (though they might well be this in some schools!)

In the field of experiment with materials and structures, artists', designers', and consumers' problems come together -- experiments should always be directed to the destructive as well as the constructive, a truly open-ended nonexercise situation. Improvisations with materials should be as important as intellectual improvisations, and rational structural systems should be balanced by intuitive exploration and exploitation of the irrational. As well as dealing with the nature of the material, we must draw attention to the precise kind of form for an idea. One must be able to develop the precise kind of structural language to demonstrate the idea in a formal way. Creative workshop practice can be directed in a number of ways, spread over whatever areas of material and process are deemed necessary, advisable, or essential. In my own workshops we explore and develop wood, metal, synthetics (plastics and resins), and ceramic materials. We have experimented in the past in a number of ways, but it is possible to provide a basic exploratory technology in a minimum period of seven working days for first year students (male and female) who have had little or no previous technical experience. I worked down to a limited period of time because I felt it would give me an understanding of what might be achieved if the art and technical teachers got together in a school and carried out a combined integrated project of this nature.

The main principle is that of actually creating while learning and discovering. After a general introduction to material and tools, and simple demonstrations where necessary, the student assumes his own problem, sometimes with consultation within the group; for example, after a given basic joint, a student can invent variations on this functional form, demonstrating various combinations of functional and aesthetic aspects; he can then go on to invent new means of joining materials -- joining like forms and/or unlike forms, with the same materials and/or using different materials. After any period of experiment there must be critical analysis to discover special qualities, preferences as well as technical data; even more important this should be followed by a period of personal development and individual expression. Again, this can be in more or less functional and aesthetic combinations according to student-instructor consultation. It is no use for even the brilliant teacher or artist to suggest a ready-made project or idea directly; this has no more pedagogical value than going into the classroom and telling students the title of the subject of the picture.

It is not always essential to carry out the process of learning by doing (common to classical Bauhaus method as well as traditional craft procedure) except in certain fundamental processes. No designer can possibly carry out all processes he might design for. By the processes of "visualizing and controlled imaging", by developing analytical aptitudes, the ability to invent and define problems, the student can be taught to design for machines and processes he has not even seen before. (This incidentally is very different from vacuous drawing board styling -- very popular between the wars and still very operative in many architectural schools). By such topological systems, we can train students to design for and carry out work on machines they have had no previous knowledge of -- and this in a fraction of the time currently required.

It is possible to control the mental and physical processes so that one can do more than one thing at a time. Practical work often needs only a partial consciousness -- you can be working on one aspect and thinking to some purpose on another. While physically creating one idea, one can be thinking of the alternatives or extensions of the initial idea. Mental imaging allows one to "diagram" the forms one doesn't make, and consciously promote the creative process.

A wealth of new ideas, new forms, systems, and machines flow from procedures which are fundamentally learning. Integrated learning/creative procedures must be developed for our more complex technological/social situations. The aim should not be limited to simple-minded materialism and a worship of technicality and pseudoscience, but expanded to equipping those who will from inclination operate materially, and permitting those who want to free themselves from technical substandards and subservience, to create for themselves in an open-ended creative future.

The mind is better fully charged; we too easily devolve into nonproductive, whimsical mental scribble, when we can demand of our minds sustained productive thought. Even by existing practice, the greatest output of our civilization is mental output, but it is presently uncontrolled and uncoordinated, and it operates in valueless confusion. If we don't at this juncture of human development set out to individually develop, control, and usefully exploit our mental processes, then more collective and autocratic control will automatically and historically ensue and be thrust upon us. It is time Man ceased being a complacent and compliant victim.

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TYPOGRAPHICAL SENSIBILITY

MAX KLAGER
WEST GERMANY

There are many assumptions, in fact perhaps too many, regarding the aims and the effectiveness of art education in our time. Is it really necessary to introduce a new concept called "typographical sensibility"? Does this further humanism in a technological age?

What is "typographical sensibility"? It is closely connected with, it is part of, a general "visual literacy". It is characterized by a consciousness, an awareness of the gestalt properties of our print environment, of our typographical environment, of our sign and symbol environment. This consciousness can be expressed through passive and active attitudes: looking at and analyzing print as well as making print, i.e., writing script, using adhesive letters, or ordering printed matters from printeries, deciding on the shape of letters in public utilities and in private business, engaging in printing as a hobby, making a school newspaper, designing a poster. These activities entail an artistic as well as a social responsibility, since typography is largely a public art.

Before I go on explaining my thesis, it is necessary to define what is meant by typography, for it is not used in the usual meaning of "printing as a craft or industry". Typography is, of course, related to lettering, yet is possesses distinct qualities of its own, which set it apart from handwriting and hand lettering. Max Bill, the great Swiss designer, defines it this way: "Typography is the visual formulation of sentence-pictures in much the same way as modern concrete painting consists in formulating rhythms on planes. These sentence-pictures are made out of letters which form themselves into words." Typography, we may then assume, is responsible for visual information as well as for the aesthetic character of this information.

Why does typographical sensibility contribute to humanism in a technological age? Why is it necessary to teach it in the schools as part of comprehensive art education? Typographical manipulation has come within the reach of practically everybody, since everybody can buy, handle, and apply the new adhesive letters (Letraset, Letterpress, etc.) whether he has learned lettering by hand or not.

Typography and architecture are two phenomena of human endeavor which most obviously, and in an ever present manner, constitute our artificial, visual, and haptic environment. From an ecological standpoint it is therefore imperative that man becomes aware of the impact of these environmental factors on our lives, that he try to influence them, shape them, control them, in short, humanize them.

The consumer of letters -- and in an industrial and affluent society everyone is such a consumer -- should have some say about his typographical environment, in much the same way as he expresses his views on air and water pollution or on conservation. Typographical sensibility can thus be regarded as a means of averting visual pollution. If this is true then this has been the case since its very beginning, since the time of Johann Gensfleisch zum Gutenberg. Typography has not been associated with the elitist tradition of the fine arts.

The intricate relationship between typography, advertising, and the communications media in general carries with it an ethical responsibility as well. For typography is a public art, with all its consequences for client, producer, and consumer.

The critical importance of typography in our daily lives may be seen in a new dimension, if we change Emerson's aphorism "First men form their houses, then the houses form men" into "First men shape their letters, then the letters shape men". At first look, this saying may simply refer to the shape of letters: Roman, Gothic script, Hebrew, Chinese, Aztec, etc. At second look it may refer to the history of ideas in various cultures expressed by means of letters. The cool, rational shapes of Roman letters have accompanied the rise of Western man, technology, and science; the complicated, drawing-like Chinese characters in turn have accompanied the development of East Asian thinking and philosophy.

The close relationship of typography and architecture is obvious. Both arts are characterized by functional considerations; they depend primarily on material, tools, and environment. Both are social and ecological arts. Both show a high degree of anonymity; both emphasize formal and abstract elements; they are non-figurative, yet full of meaning.

If we agree that typography is a ubiquitous factor of overwhelming dimensions, then we should not be surprized that the artist also concerns himself with letters and typography. This area of creative activity plays an ever increasing role in the fine arts, too. Since the turn of the century such masters as Picasso, Braque, Malevitch, and the Italian futurists have used letters and letter combinations in their pictures, thereby changing the functions of the letters as carriers of conventional meanings to agents of free mental associations. The looker is expected to become an active participant in the communication pattern of a verse or a poem, for example. After the First World War the dadaists regarded letters and typography as one of their central concerns (Kurt Schwitters'.) Typography served a similar role in surrealism (Miro, Max Ernst, Tanguy). The Stijl and Bauhaus movements in the twenties greatly influenced commercial typography. The analogous formal treatment of architecture and typography lead to a preference for the sans-serif characters. Following the advent of tachism and abstract expressionism in the 1950's, the calligraphic aspect of lettering gained new prestige.

The fascination letters can exert is clearly shown in a contemporary French art movement: le lettrism (Lemaitre, Isou). Lettrism seeks to bring about the integration of poetry and painting. It considers itself to be abstract, yet figurative; it uses the whole spectrum of shapes provided by signs, symbols, letters, and scripts. The lettrists experiment with all kinds of materials such as plastics, foam rubber, metal, cast iron, etc. Lettrism may become a kind of mania; it may result in an ideology. The center of creativity, maintained by the lettrist Lemaitre in Paris, publishes books, pamphlets, and comics which envisage a new cultural and social revival.

In our immediate artistic landscape the influence of letters and ciphers is growing steadily; the everyday world of printed matters is searched for new meanings; the banal, the ugly, is isolated, cut up, torn up, collaged, and thus exposed in its ambiguity as a means of protest, analysis, irony, and alienation. In pop poetry the deadening banality and inhumanity of some of the words and formulations emanating from the state bureaucrasies and the advertising agencies are transformed by means of typographic manipulations into new meanings and poetic expression.

The ubiquity of letters, the actuality of typography -- are they that important? How relevant will typography be in the future? What happens when the electronic age will have replaced the Gutenberg era completely? Will (in Marshall McLuhan's words) the post literate ear culture replace the typographic eye culture? Although Mr. McLuhan seems to be convinced that the simultaneous field of electric information will win, he exhorts us to work very hard in order to retain the human achievements of the typographical age: individualism, self-expression, private property, and privacy.

If, on the other hand, according to McLuhan, "Terror is the normal state of any oral society, for in it everything effects everything all the time," it seems logical for us to try to preserve the liberties which McLuhan associates with the Gutenberg age. I personally think that typography will retain its strong position, even beyond the year 2001. With the enormous strides printing technology has made in the last decades (computerized printing, photosetting, giant offset automats) typography has gained even greater ubiquity; it is certainly an integral part of advanced Western technology. Experimentation with a new kind of book making (Cataldo, Fiore) shows that even the old craft of book making can change and adjust itself to the new technical possibilities. If it should actually be our fate to change gradually into a speech, drum, and ear technology, then I think typography will be on the band wagon, too.

How can we achieve typographical sensibility, i.e., typographical literacy? Naturally there will be many ways to do this. We are here concerned with the schools, with teaching the young. How can art education as a school subject bring about typographical sensibility? Fascination with letters is evident during the preschool period and early school years. The traditional drill of uniform letter writing tended to overlook the fact that children as early as the third or fourth years of life use letters and ciphers in their drawings, as signs of an evocative character or as forms which result from playful scribbling as well as from attempts at imitation. Also, a strong and long-lasting tendency towards anthropomorphization can be observed. In some cases this tendency will last as long as the third or fourth grades in school. We register the astonishing fact that the seemingly "neutral" and anonymous forms receive an affective valence, perhaps a magical valence. We may suspect that there exist deeply engrained and hidden interrelationships which stem from the early times of humanity, from symbol and sign writing. Letters, ciphers, signs, and symbols have always had magical meanings, even today.

Children of ages four to eight exhibit and articulate spontaneous use of letters with an inborn feeling for typographic values, contrasts, and spacing. This ability must be part of the child's inborn aesthetic sense, being a "homo designans". This spontaneous typographic expression relates, as all the art work of children does, to the laws of perception (figure-ground, hierarchical structure, symmetry, and contrasts of form). As the natural basis of typographical sensibility, this letter fascination of childhood should be preserved and actualized by teachers, using appropriate themes, materials, and tools.

This first step should be followed by the second one. Beginning at about the age of nine or ten, the traditional writing of letters -- lettering proper -- and its avowed aim to bring about a mastery of some sort of a script alphabet (Antiqua, Gothic, Unzialis) should be replaced by the phenomenon of "letter consciousness", which of course does not necessarily exclude writing by hand. This letter consciousness can be achieved by four interrelated steps which refer to: 1) Letters as a means of communication, 2) Letters as a means of artistic expression and experimentation, 3) Letters as part of our environment, and 4) Typographic appreciation as part of art appreciation.

Beginning in the fourth or fifth grade the study of a hand script (print type, sans-serif) with a conscious aesthetic, typographical approach should be introduced. This will include learning an awareness of typographic contrasts -- analogous to the pictorial contrasts, the use of color, and methodically and (especially in the beginning lessons) relatively detailed work specifications. These experiences on the part of the pupil should result in a transfer of training: as an adult he should be able to solve typographical problems in his daily life (simple tasks of hand lettering, manipulation of prefabricated letters, adhesive letters, etc.) by himself, or have them solved by experts, appreciating their work as an informed dilettante. This would include information sheets, announcements, posters, ads, congratulatory notes, and stationary. To achieve this aim, the school graduate should have developed an understanding of the salient characteristics of letters and ciphers; a feeling for space distribution and proportion, a consciousness of figure-ground relationships, of the importance of the negative space in and around the letters.

The thoroughly abstract form of letters and ciphers predestines them to be a favorite means of artistic expression and figuration, as in calligraphy, tachism, lettrism, and pop art. Their symbolic undertones endear them to the surrealists as well. The rational aspect of letter forms, invites and promotes a more logical experimentation à la Mondrian or à la Vasarely. Thus the alphabet may be considered as a laboratory for handling figurations and gestalts, in which aesthetic and pictorial laws, rules and hypotheses can be exemplified and tested.

Again referring to the intimate relationship between typography and architecture, we can postulate that the ubiquity of letters should be included in teaching about visual sensibility in an ecological environment. In doing this -- and since lettering is present from the very beginning of schooling -- we can start teaching about environmental visual and haptic factors at a very early age, at an age in fact, when normally no art teacher would dream to talk about the aesthetic aspects of environment. In this connection the young adult should be in a position to recognize the interdependence of form, function, and information. He should furthermore be aware of the ethical and social implications of our letter environment as it meets our eye in the shape of posters, signs, advertising, and logotypes.

The study of typography must include an analytical, reflective approach. That means looking at, analyzing, and appreciating examples of lettering in our present-day world and in the past. This would include European as well as nonEuropean cultures. This kind of typographic analysis could be classified as typographic appreciation analogous to art appreciation. In this connection social and cultural aspects should not be overlooked.

Typographical appreciation refers to posters, logotypes, advertising, ads, book and record jackets, books, journals, and documents. It would also include the historical developments of letters and alphabets; it would expound the miracle of the alphabet, its origin in the Near East, the fascinating story of its development from the Semites to the Greeks to the Romans. It would demonstrate the abstract quality of cuneiform signs, the complicated symbolism of Aztec writing, the modern quality of Hebrew script, the geometric simplicity of Greek characters, the astute nobility of Roman capitals. References could be made to the Gothic script, the textura (the letters with which Johannes Gensfleisch zum Gutenberg cast his first movable types), the Schwabacher of Luther's pamphlets of protest, the Fraktur -- all three united in a common style, in their legibility and in their differentiated, dynamic forms. Typographic appreciation will, or course, make possible the discussion of Chinese and Japanese characters, expose their close relationship to drawing, the richness of their forms, the unsurpassed skill in establishing figure-ground relationships, their daring compositions, the general high quality of artistic figuration. In order to achieve this new aim of "letter consciousness" and of "acting typographically", a few basic methodical rules should be followed by the teacher.

One of the reasons why lettering in the schools was considered boring by the pupils was the fact that in many instances lettering was taught as a drill subject. First you must master the forms and then, only then, were you allowed to apply these forms. Thus, when it was finally time to apply them, more often than not the pupil's initial impetus and good will had died down: the vicious circle of "mastery and then application" had prevented the integration of lettering into the realm of successful art education. This unfortunate state of affairs can be remedied under a new concept of methodical instruction: learning to handle letters, and the application of this skill, occur at the same time; no dichotomy allowed! In other words, from the very beginning of lettering instruction, each learning step, each manipulation of letters, be it by ink, pencil, crayon, cut paper, is presented in such a way that it is application at the same time. In the very first lesson, type area, proportions, composition, and contrasts of form and color will be discussed, will be part of the task. Naturally, careful planning and explanation, and individual help, will be necessary in order to convey to the pupil a feeling of competency and achievement. Through this method the pupil is willing to devote his energies and his attention to the acquisition of letter consciousness over a longer period of time, without getting bored.

The second methodical rule consists in using the wide range of materials and techniques available to the modern art teacher. Coupled with an extensive use of color -- especially in the lower grades -- this combination of modern materials and approaches will ensure the continued interest and the final success of the pupils.

Following is a list of materials and techniques:
Handwriting : Tools - various kinds of pens, brushes, pencils, wax crayons, color pencils, felt pens, India ink, colored ink, wood stains, sepia, tempera paint, dispersion paint; Materials - white paper, lined or un-

lined, color paper, wrapping paper, wallpaper, newsprint of various sizes.
Gluing techniques: torn or cut paper, placement of letter elements, colored transparent paper, tissue paper, collages made of paper, cardboard, or plastics, etc.
Cover techniques: lift ground, batik (paper and cloth), stencils, spray techniques.
Adhesive letters: ready-made or self-made letters (cut out) with a magnetic veneer, arranged on stick boards or screens.
Printmaking: potatoes, linoleum, cardboard, rubber, wood, cylindrical seal techniques, strings, paper, scrap materials.
Relief techniques: plaster of paris, linoleum, wax, sandcasting.
Rubbing: texture rubbing, letter rubbing with pencil, graphite or fat crayons.
Silkscreen: various kinds of stencils, water and turpentine soluble paints.
Printing with genuine types: tympak press, etc.

Typography, historically an initiator and presently an integral part of our technological age must become an important part of arts education. It must become a vital agent in humanizing man's visual and tactile environment.

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ARCHITECTURE AS A SIGNIFICANT MEDIUM IN ART

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In children's art, modern education has discovered many opportunities for the development of imagination and intellect, and psychology has found a measure of child psychophysical development. In their approach to children's creativity, art educators emphasize the need for the development of visual education, without which an all-around personality cannot be achieved. The insistence by art educators that all elements of art expression should be encouraged in the schools has been highly conducive to the improvement of instructional methods which develop the aesthetic, creative capacity of pupils and cultivate their aptitudes for observing the environment. By exercises in observation, the foundations are laid for the child's ability to discover beauty and to appreciate forms in both nature and works of art.

Painting and drawing at all levels of education should be based on objects which visually excite and engage the child's attention and offer him an opportunity to express himself, not in stereotypes, but in a free way, without being fettered by concern for technical matters. The student's creative power is thus developed.

Modelling in clay sharpens the pupil's sense of touch and understanding of plane, space, and volume. Finding that by pressure of his hand upon clay, concavities and convexities can be created excites even the very young child. The three-dimensionality of the world in which we live can be perceived by the child through direct sight and touch, but more emphatically through modelling and constructing with a wide range of materials. In this way pupils are introduced to one of the most important art categories: architecture.

An introduction to architecture should not consist of a theoretical study from the historical standpoint, or of a study of styles of construction in particular periods. It should be pointed out that today, as industrial civilization deprives man of his individual awareness of shapes, colors, space, and volume, architecture gives wider opportunities for this very development.

Aesthetic sensitivity which is achieved in school by means of painting, drawing, graphic design, and modelling becomes one-sided unless, from a very early age, pupils are taught to directly experience spaces, colors, and volumes in human creations and in nature.

Since from a very early age children show an interest in architectonic design, that is to say, in overcoming the problems of space, planes, and volumes, and integrating them into a harmonic whole, it is possible to insure the pupil's continuous interest in architecture through logical sequences of projects.

Essentially, architecture comprises two important components: quantity and quality of construction. Quantity represents a rationally measured and functionally organized space, as well as logically formed materials. Qualitatively, architectonic realizations bring into harmonious accord spaces and constructive elements. Analogously, in the play of shaping architectonic objects, children manage to arrange everything by the components of quantity and quality. If we do not force a ready-made model upon children, they build settlements, towers, and amphitheatres; they create kiosks and dwellings, and they solve railway and road junctions.

Children readily appreciate materials: sand, bricks, wood, and stone, in their natural colors. The problem of space, plane, and color is constantly present in their creations. They have their own vision of space, and they interpret it, graphically and three-dimensionally, in a way peculiar to them, without preliminary conventional technical groundplans. The organization of space is functionally carried out, whether for a railway junction or a puppet show.

Three-dimensional forming or building developes in children the understanding of space, which finally leads them to a more precise notion of space. The assignments in observing, studying, and forming architectonic spaces in elementary instruction are pedagogically justified only if they are based on creativity and if they are not burdened with a stereotypic approach to problems. Architectonic creativity in classroom activities developes in the pupil, sensitivity to architecture and architectonic spaces, thus enabling him to use spaces intended for him and to visually experience them. Only an aesthetically educated individual is able to analyze, to determine measures in space and its internal organization, and to decide on the character of light and color.

Modern architectonic units and urban ensembles can gain in quality if those for whom they are intended participate in their design. Architecture should not be forced upon man, but should be adapted to his needs, should serve him, and should incessently provide him with opportunities for creative participation in overcoming all internal problems of space.

To see and experience rhythms of masses and interrelationships of spaces, pupils should be taught to run their eyes over an architectonic object from all sides. In this way a formalistic approach is avoided, and not only the facade of a building is viewed, but interrelationships between architectonic values and the reality in which they are situated can be seen.

For one must consider both from the standpoint of city planning and of landscape, because there are no isolated buildings and isolated facades; there are only interrelated human settlements conditioned by life and built according to to the habits, usages, and ideas of society at a given time.

Architecture as a significant medium in art education induces pupils to develop their knowledge of the laws of design. By observing and shaping an architectonic object, the pupil acquires and confirms his knowledge of planes which enclose volumes, of the contrast of masses, and of the proportions of urban aggregations, and in addition, he acquires a sense of stability and of completeness, of the harmony in art and nature. The experience of nature, the organization of space, and the organization of space in architecture are increasingly becoming a significant aspect of art education. Pupils should go out into open areas to learn to see and graphically express architecture and the beauty of its structure. Direct contact with architectonic objects and an increased physical and psychical freedom in drawing and experiencing architecture enriches the visual awareness of pupils.

The study of architecture at all levels of education should be permeated with the introduction to characteristics of traditional and modern regional architecture which has always been conditioned by geographical position, soil, and materials of a given area.

Modern technology has internationalized architecture from the standpoint of techniques of construction, but the regional characteristics of architecture are not denied. The outstanding American architect Frank Lloyd Wright designed modern family houses with traditional materials, respected the environment and tradition, and avoided schematism and constructivism in architecture. The Japanese architect Tange Kenzo designs by a modern interpretation of materials, transposing wood into ferro-concrete. The Finnish architect Alvar H. H. Aalto works with materials which are native to Finland. In Yugoslavia, there are significant architectural works, especially on the Adriatic coast and in Macedonia. The value of these architectural realizations in stone and wood lies in the fact that they are stylistically simple, but artistically rich. The great architect Le Corbusier, as well as modern Yugoslav architects have found inspiration in this architecture.

Stereotype features in architecture today are a consequence of the lack of aesthetic awareness on the part of people for whom the architecture is intended and of the backward approach of higher art education. School systems which have not adapted themselves to modern requirements are often overcharged with subject matter and verbalism. Through design, both two- and three-dimensional, pupils develop their visual, emotional, and intellectual aptitudes and their creative spirit. Likewise, we consider that experiencing space, its organization, and its elements is an important component in forming a total man.

If architecture is not studied in the elementary school, young people develop only a superficial notion of it, just as vague ideas of scientific fields result when the subject is taught only verbally. Today's architecture is rich in variety of spaces and harmonious contrasts of planes, volumes, colors, and materials. Through modern methods of art education, sensitivity to architecture can be developed and the ability to create and participate in the reshaping of living spaces can be cultivated.

Industrial and technological revolution imperatively imposes the need for cultivating and developing creative abilities in man from a very early age. Architecture as a medium in art education can, together with other art experiences, greatly contribute to the activities of creative qualities in man.

Man acquires awareness of his qualities through creation. Art activities are a basis for all creative activities. All human work has its beauty and value if one discovers in it the full joy of creativity. The final objective of art education is to help man observe and experience the visual arts and to be himself creatively inspired.

To teach man to see, to penetrate into the substance of artistic creation, and to be able to experience all the visual arts is the aim of art education.

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